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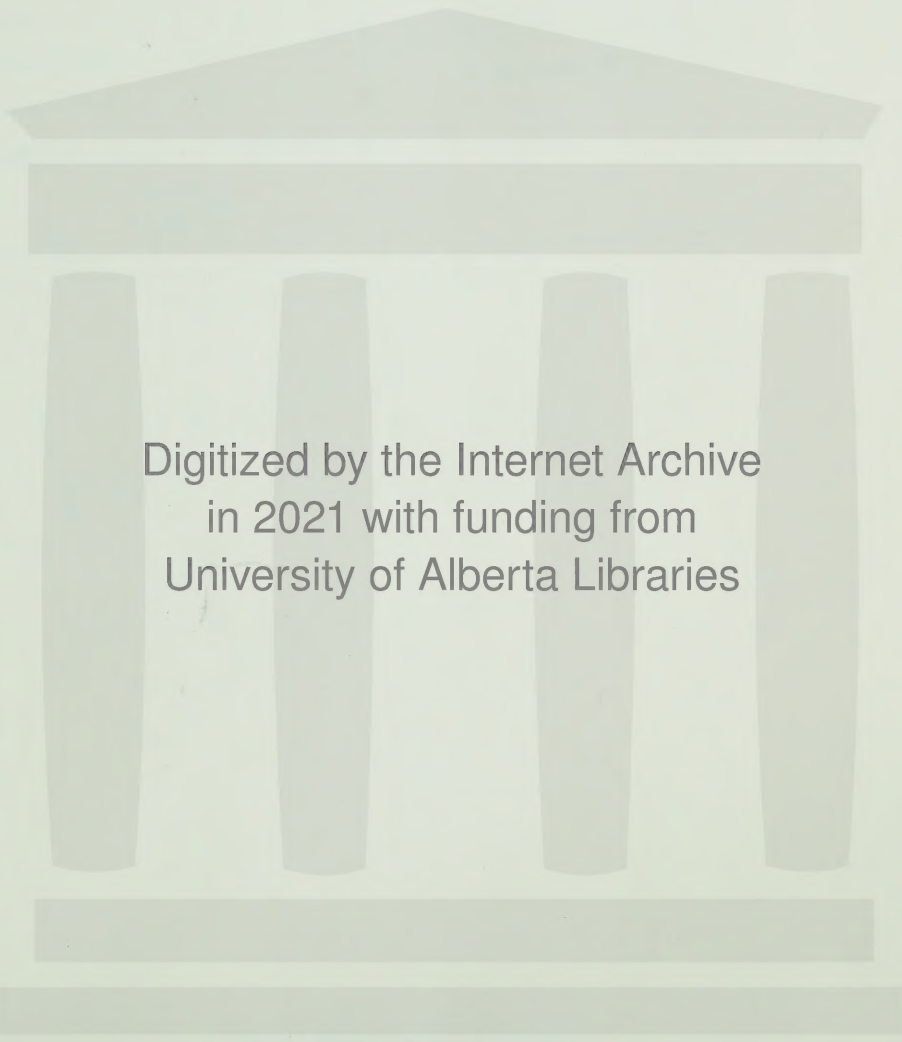
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TEACHER'S SOURCE BOOK

LEVEL 5

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LANGUAGE EXPERIENCE READING PROGRAM

TEACHER'S SOURCE BOOK

LEVEL 5

PART 1

SUGGESTIONS FOR PROGRAM ORGANIZATION
(Blocks 134-179)

and

INTEGRATED LANGUAGE UNITS

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"What Is a Farm?" is from the poem "What Is a Brook?" by Lucy Sprague Mitchell, originally published in *The Youth's Companion*.

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IDEAS FOR TEACHING LANGUAGE

The average child's development of the ability to communicate through language follows a definite order, with each new skill learned building upon, and interacting with, established ones. At first, communication is principally a receptive art. Listening provides a basis for learning the other communication skills. As the infant listens to the sounds around him, he learns to discriminate among them and respond appropriately. In time, he listens, he imitates, and he develops the second communication skill — speaking. The level of ability he attains in speaking will depend in part on the model to which he has listened and which he has subsequently imitated; and on many other factors related to his physical, mental, social, and emotional growth.

Listening and speaking, while they are recognized as the most frequently used of the communication skills, limit their users to direct communication. If a person is to receive communications from past ages or from contemporaries beyond personal contact (notwithstanding the scope offered by radio, TV, tape recorders, telephones, etc.), he must develop some facility in the third communication skill — reading. Similarly, he can express his own

thoughts to others only through personal contact with a listener until he learns to write.

The four communication skills are so closely interrelated that, while a hierarchy of beginning development has been set up, it is recognized that subsequent growth occurs simultaneously; that the level of proficiency in each skill may influence that attained in the others; and that the level of proficiency in each skill influences the nature of the communications made by using it. For example, the child who has not developed facility in listening may (a) partially or incorrectly receive a communication, (b) compensate for his poor listening habits by over-use of reading as a means of receiving communications, (c) develop poor speech habits because he does not listen well to models, (d) develop problems in reading as a result of an inadequate meaning vocabulary, (e) express himself inadequately in writing because of the oral models provided by his listening and speaking.

Because the development of the four communication skills is interdependent and interrelated, it would appear that their teaching in the schools should be likewise interrelated.

THE LANGUAGE EXPERIENCE READING PROGRAM

The Language Experience Reading Program is a complete language program. It is designed to develop children's ability to listen, to speak, to write, and to read.

Principles on which the Program is based

1. Language is the symbolization (either oral or written) of *ideas* and the interpretation of these symbols.
2. Since ideas result from experience, *language growth and conceptual growth are concomitant*.
3. Language is a single process with four closely related and interdependent facets — listening, speaking, writing, and reading.

Levels of the Program

Because language is a unitary process, it seemed logical to develop an instructional program that recognizes this unity. Levels One and Two of the L.E.R. Program recognized that the child entering school has already attained a high level of competence in using oral language (speaking and listening) to manipulate ideas. To ensure that written language would be equally meaningful, children were encouraged to express their ideas orally, to observe the teacher recording these ideas, to listen as she *read* them, and eventually to read for themselves. In this way, children came to regard writing and reading as a means of expressing and receiving ideas, just as earlier they had learned to use speaking and listening for this purpose. At Level Two, children were also introduced to reading from books.

Levels Three and Four of the L.E.R. Program stressed concomitant development in the four aspects of language, while emphasizing growth towards independence in reading.

Level Five, the last level of the primary program, continues to promote proficiency in listening, speaking, reading, and writing.

In any classroom it is to be expected that children with different needs and abilities will be working at different points in the program. In some classes there may be groups working at different levels of the L.E.R. Program; in other classes groups may be working at several points within the same Level. In all cases pupils should be encouraged to proceed through the program at a rate which allows for mastery of essential skills and provides maximum stimulation.

Even in situations in which pupils are streamed, teachers must divide their pupils into small groups for language instruction. Only then can pupils interact, refining their language skills, testing their ideas in the peer group, and revealing to the teacher their language and experiential background. It is in the small reading group that thinking skills can be developed most effectively.

Total Language Experience

Basic to the entire Language Experience Reading Program is the assumption that language grows in relation to the ideas the child wants to express and his enthusiasm for learning new ideas. At Level Five it is still important that teachers take time to enrich the experiential background of pupils and to ensure that they acquire the language symbols needed to describe their experiences.

Speaking and listening vocabularies, and skilled oral language usage, will develop only if the teacher allows ample time for children to talk about their ideas. While the exchange of ideas among the pupils will serve to clarify their thinking and extend their vocabularies, the teacher must be alert to note vague or incorrect statements and imprecise or inaccurate word usage. Acting as a group member she can refine the children's thinking and their use of language.

Such oral language activities have high intrinsic value; but they are also essential to provide the language facility and background knowledge which is the foundation for successful reading and writing.

The L.E.R. Program emphasizes the extension and clarification of children's own experience through discussion and writing. The themes of the selections in the reader *Flying Free*, as in the readers related to the other levels of the L.E.R. Program, extend and enrich these experiences. Thoughtful

interpretation of reader selections is possible because the preparatory oral and written activities focus children's thinking on the related background knowledge. Follow-up writing has the child relate his own experience to the vicarious experience gained through reading.

Thus for each reader selection, pupils participate in a total language experience. They listen and speak as they exchange ideas related to a particular theme. They write, either in a group or individually, about the ideas discussed, thus strengthening their understanding of both the relationship between speaking and writing, and the concepts basic to interpreting the reader story. Then they read the related selection in *Flying Free* and obtain new insights into, or new information about, the theme. Following the reading they again talk, listen, and write, to relate the ideas gained from the reading to those brought out in the preparatory discussion.

This application of the four language arts to a single set of ideas comprises the Integrated Language Unit.

Participation in such language activities presupposes that pupils have acquired and can apply fundamental language skills. Therefore, in the L.E.R. Program, sequences of lessons to ensure growth in basic skills are provided. The teacher can refine the *application* of such skills as pupils take part in the activities centred on the reader selection.

Flying Free

The pupils' reader for Level Five of the Language Experience Reading Program is titled *Flying Free*. The reader is divided into five sections, each centring on one broad area of human experience. Each selection (in the first four sections) has a "theme" that provides the topic for the oral discussion that is preparatory to reading.

- Section One: "On My Own" is concerned with the individual. The selections were chosen to present thought-provoking situations and ideas that relate to the children's own lives, and to introduce children to the dreams and accomplishments of noted Canadians.
- Section Two: "People I Know" presents selections that deal with the relationships among individuals; for example, peer relationships, relationships among family members, feelings toward older people, and so on.
- Section Three: "Living with Others" broadens the pupils' horizons to the ideas of living within a society. Pupils read selections such as: "How Flags Began," "John A. Macdonald Bakes Bread," "Landmarks of Canada," "The Last Great Roundup," and so on.
- Section Four: "All Around Us" focusses on the relationship of the individual to the world around him. The selections were chosen to highlight some important ideas about the physical world. Some scientific writing is included to help pupils learn to read this kind of writing.
- Section Five: "Imagine That!" includes fanciful stories, old tales, legends, amusing poetry, and a play.

At ^{Section} Level Five the children are taken back in time. Each section has selections from the past, or about the "long ago," for example, "The Nuremberg Stove," "Damon and Pythias," "Before Winter Came to Canada," "Fire," "Alice in Wonderland," "The Pied Piper of Hamelin."

Also, at Level Five, six selections are chapters from well-known children's books. It is hoped that the children will be motivated, from this sampling, to read the complete books.

The last prose selection in each section of *Flying Free* is a more difficult one. It is recommended that these selections be read by the better readers only, although the pupils in other groups would enjoy having these stories read to them.

Teacher's Source Book

The *Teacher's Source Book* has been organized to facilitate the teacher's planning of an integrated program in language.

The *Teacher's Source Book* is organized in five parts:

- Part 1: Block Organization including an outline of the skills lessons and the Integrated Language Unit.
- Part 2: Word Perception Lessons
- Part 3: Spelling
- Part 4: Interpretation Lessons
- Part 5: Listening Lessons

(Note that the *Teacher's Source Book* is available in a complete edition or in two books: Part 1 and Parts 2 to 5.)

The Block Organization

The work of the program is organized in blocks. Each block contains: (1) listening lesson(s), (2) word perception lesson(s), (3) interpretation lesson(s), (4) spelling activities, (5) an integrated language unit: oral discussion and writing centred on the theme related to the reader selection, a reader selection, and related activities.

The blocks are numbered consecutively from Level One through Level Five. This sequential numbering facilitates the use of the program in many types of school organization — graded,

ungraded, streamed, division, etc. It also helps teachers to keep records of pupils' progress and to communicate this easily to other teachers. Level Five consists of Blocks 134 to 179.

At the beginning of each block there is a listing of the skills lessons to be taught in that block — and it refers the teacher to the appropriate pages in Parts 2 to 5. Following this list of skills lessons are the lesson outlines for the various parts of the Integrated Language Unit.

Part 1 INTEGRATED LANGUAGE UNITS

A. Developing the Unit Theme

1. Oral Discussion

The oral discussion is expected to (1) check and extend pupils' knowledge of the concepts basic to understanding the reader selection, (2) develop skill in oral expression.

If children are to read with understanding, they must be able to relate the ideas in the selection to their own experience. The oral discussion focusses attention on the theme as given in the Source Book and helps children to share and organize their ideas about it. Occasionally no discussion will be forthcoming; this indicates that there is a deficiency in the children's background knowledge, and the necessary experience must be provided before the reader selection is taught. If reading is to be a meaningful experience, it is essential that children are not asked to read with insufficient preparation.

The oral discussion is essential as preparation for the reader selection, but it is also a key activity in an oral language program. As they carry on the discussion, children learn to express their ideas clearly and precisely; and they learn to listen to and evaluate the ideas of others. They also learn to use language in a social setting, which requires: accepting responsibility for contributing, allowing others time to speak, listening carefully, and responding thoughtfully. If there is to be growth in oral language, the teacher must accept responsibility for helping children to acquire a more extensive and precise vocabulary and to develop language patterns adequate for their communication needs.

A *discussion* is a sharing of ideas; it is not a question-and-answer period. During a discussion children should learn to listen to, and respond to, ideas presented by members of a group. Once the discussion has been initiated, the teacher becomes a group member (albeit the group leader, especially in the beginning) and participates accordingly. If the oral language program for Levels One, Two, Three, and Four has been conscientiously carried out, most children will participate independently in a discussion group. However, teachers still may have to prompt a response to a child's contribution — "What do you think of that, Mary?"; "Have you anything to add, Johnny?" To ensure participation of all group members the teacher may have to continue prompting some individuals. Teachers should remember that children need time to think about and organize their ideas for presentation. If a response is not immediately forthcoming, it is usually wise to wait before commenting. If it becomes obvious that the children have nothing to say, the teacher may want to make a contribution to re-direct their thinking.

Discussion groups must be small in number. Most teachers agree that the most effective group is one with six to eight members. If improvement in oral language is the objective, it follows that each child must have the opportunity to talk as well as to listen. If the group is too large, there is a tendency for the teacher to talk more herself to control the group, and for a few verbal children to dominate the discussion.

Children will carry on a discussion much more freely if they are sitting in a group with the teacher. The arrangement of desks in many classrooms is not conducive to a face-to-face discussion. Chairs can be placed in a circular arrangement for discussions, or teacher and children can sit on the floor.

2. Writing – Group Compositions

To effectively establish for children the relationship between the spoken and the written word, writing should follow the oral discussion. Children see their oral language represented in written symbols and thus learn that *any* ideas they can express orally can also be represented in writing.

While much of the writing will be individual, often the writing that follows the oral discussion should still be a group activity with the pupils dictating to the teacher recorder. Thus the writing can provide an opportunity for the teacher to develop skills basic to good written expression:

- (1) Pupils learn to select and organize the important ideas brought out in the oral discussion;
- (2) Pupils learn to express these ideas in a way that is suitable to the written form. For example, thought units in oral language are not necessarily complete sentences; written expression is usually in sentence form.
- (3) Pupils learn that there are a variety of written forms (poetry, story, essay, conversation, etc.) and that the form should be chosen in harmony with the topic and purpose for writing.

- (4) Pupils learn the conventions of English written form: spacing between words, capitalization, punctuation, spelling.
- (5) Pupils learn to evaluate and revise first drafts of writing. Children will learn this only if teachers record the exact language patterns given by the pupils and then guide their thinking as they strive to improve their original work. At this level revising the group composition might well be a separate lesson in a later period. Children can be taught to look at their writing objectively, and to work at improving a single aspect such as topic sentence, sequence of ideas, or choice of words.

The writing of group compositions is of particular value for slower-learning pupils. These pupils require help with the mechanics of writing for a longer period. In addition, they profit from working in a group in organizing and expressing their ideas. Teachers should remember that in many instances the difficulty that these pupils have in writing stems from a lack of proficiency in oral language.

B. Reader Selection

1. Vocabulary

In the L.E.R. Program, no artificial controls have been imposed on the vocabulary of the reader selections. In Levels Two, Three, and Four a certain number of words were singled out for emphasis in each block. These words formed the *Core Vocabulary*. The 273 words of the core vocabulary were chosen because of their high frequency of use in both oral and written language and because of their difficulty for children in reading, and writing. Most of the core vocabulary consisted of that class of words called “function words” by the linguists. These “function words” form much of the structure of English. They are used to relate ideas and they frequently provide cues to the “functions” of the main form classes of words. Most of these words have meaning only in context.

At Level Five the core vocabulary has been discontinued. All of the important function words have been taught and reviewed. However, teachers of Level Five should continue to check pupils’ sight recognition of these words. Because of their frequency of use, sufficient repetition to ensure mastery occurs in normal reading situations if the teacher consistently directs attention to them. Unrelated drills should not be necessary.

A complete list of the core words of Levels Two, Three, and Four will be found at the end of this introduction. Teachers should become familiar with them, so that checking on their recognition can be carried out in any reading situation.

Since no artificial controls have been imposed on the vocabulary used in the reader selections,

children will be expected to read many unfamiliar words. This should not present a problem if they have been taught to use word perception skills effectively and independently. Except in unusual cases (for example, a place name) teachers *should not present* the words before the reading. The most important factor in the discovery of unknown words is the acceptance by the pupil of his responsibility for finding out what they are and his willingness to try out possible words, and accept or reject them on the basis of all available clues provided by the context (picture and verbal) and the structure and spelling of the word. The proficient reader is able to recognize that a word is unfamiliar and use the necessary word perception clues to figure out what it is. The teacher will, of course, direct attention to context clues and important phonic or structural clues when necessary. She will also make sure that children develop the habit of always checking in context any word that they have discovered for themselves.

While it is impossible to know which words will be unfamiliar to any particular child, words that are important in obtaining the meaning of the selection have been listed at the beginning of each reader selection lesson plan. This merely indicates that pupils likely will have to use their knowledge of word perception to read them, and the teacher should be prepared to give assistance where

necessary. This assistance will most often take the form of help in using contextual clues.

Teachers should recognize, of course, that the acquisition of word perception skills is a gradual process and that occasionally children will have to be told a word. Words that are phonetically irregular and/or words that cannot be identified from the context should be presented (for example, proper names, such as *Saskatchewan*, *Oeming*, etc., words that may not be in the pupils' speaking vocabularies, such as *agile*, etc.) These words will not be drilled but will simply be identified for the pupils immediately prior to reading a particular page or selection.

Children have had much experience reading words unfamiliar in written form, both in their group compositions and in reader selections of Levels Two, Three, and Four. Directed use of word perception skills in all reading activities prepares children for the challenge of unfamiliar written words.

Teachers should not be concerned if children do not remember every word used in a selection. The acquisition of an extensive sight vocabulary is a gradual and cumulative process. Experience has shown that it results from wide reading-and-writing experience rather than from drill on a small number of words.

2. Directing the Reading

The preparatory oral and written activities dealt with the pupils' experience as it relates to the story theme. Since pupils' attention has been directed to the background necessary for understanding the selection, there is no need for extensive introduction. Often the presentation of the title is sufficient. Telling parts of the story before pupils read will only detract from their enjoyment of reading it for themselves.

Reading a selection in the reader should be an enjoyable experience for pupils. Discussion should be pertinent and brief. In the planning of the Language Experience Reading Program, one particular interpretation skill was chosen for emphasis in each selection. It is important that teachers adhere closely to the skills suggested, since a total program has been organized to provide for sequential development of each skill.

Questioning

The questions suggested in the Source Book focus mainly on the skill listed for emphasis. These questions are included in the Source Book because good questions that direct children's thinking (except to mere details) cannot be composed on the spur of the moment. Questioning is the tool that teachers use to make children think; on it depends the success of reading instruction. If the questions outlined in the Source Book are not used, the teacher must make certain that the questions she devises are planned carefully to establish the correct thought pattern. The Source Book outlines the key questions to be used. Teachers may use other questions to follow up particular interests of the class.

In many instances the questions will provoke different responses from different children. This should be encouraged; children need to learn how

to react to the ideas of others and how to justify their own ideas and opinions by drawing on their experiences and by referring directly to the selection. Both teachers and pupils should realize that many questions do not have a single right answer. In other cases, where obviously there is a preferred answer or indeed a single right answer, teachers, of course, should not be satisfied with vague, imprecise, or incorrect responses. One of the most effective ways of teaching children to think logically is to have them organize their ideas and present them to their peers for evaluation. This means that children and teacher together evaluate answers, rather than the teacher alone. This technique lessens the probability that the child's thinking will be cut off by a "No. That's not the right answer," or equally by the teacher saying merely, "That's right. Very good." Of course, as in the preparatory oral language step, this kind of discussion can be carried on effectively only in a small group. If there are more than eight or ten pupils participating, only the more dominant members have the opportunity to present their ideas.

Reading is thinking. Teachers are aware that there is a wide range of thinking ability represented in most classes. In most classes there are pupils who are able to deal with ideas effectively with a minimum of guidance. Others

require further direction. For example, some pupils can be asked an inference question and be expected to locate the relevant details and draw the inference; other pupils need to be asked questions to direct their attention to the pertinent details and be guided to make the inference.

To help the teacher in planning for the varying abilities within her class, two sets of questions have been developed for each reader selection. The questions are outlined in the Source Book in parallel columns. The questions in the B column do not require as much independent thinking as those in the A column and give more guidance to the pupils. Teachers should select the questioning pattern suitable for the small group with which they are working. Occasionally, because of the nature of the skill or the selection, it seemed advisable that the same questions be used with all pupils.

Frequently pupils should be allowed to read an entire selection without interruption. Discussion guided by the questions from the Source Book, and perhaps re-reading of some sections, should follow.

Pupils using the B pattern of questions will likely need more guidance as they read, and discussion should more often accompany the reading.

Emphasis on Silent Reading

Because most reading is silent reading for ideas, a similar emphasis should occur in reading instruction. Suggestions for oral interpretation, when appropriate, are included in the lesson plan.

Teachers should recognize the distinction between silent reading and oral reading, and this distinction should be reflected in their instructional program. Silent reading, even in a group situation, is an *individual* activity: the individual interacting with the author's ideas. On the other hand, the sole purpose of oral reading is to communicate the author's ideas to an audience. There are therefore distinct differences in the task performed by the silent and oral reader.

The job of the silent reader is to interpret the ideas of the author and use them in his own thinking.

Provided that the reader is obtaining the ideas accurately, it is not essential that he identify every single word on the page. (Most adult readers acknowledge that, except in extremely detailed reading, they simply skip over unfamiliar words encountered in their reading.)

The oral reader must not only understand the ideas of the author, be completely familiar with every word, recognize the appropriate intonation patterns that will express adequately the author's ideas, feelings, moods, etc., but he must also be able to project this understanding to an audience. Therefore, lessons in oral reading are as necessary as lessons in silent reading. In L.E.R., lessons in oral interpretation are included in *Part 4* of this *Teacher's Source Book* — "Interpretation."

3. Following the Reading

Follow-up activities are suggested to extend the children's thinking initiated by the reader selection. These include:

- (1) Poems for the teacher to read: The poetry has been chosen because the ideas are similar to, or extend, the ideas of the reader selections.
- (2) Oral and written language activities.

- (3) Practice Book: For each reader selection, there is a page in *My Practice Book* to be used independently by the pupils, either individually or in groups. These pages are designed to check understanding of ideas, to provide an extension of the ideas of the selection, or to develop further an interpretation skill. (See page 00.)

C. Activities Related to the Block

The teacher is again reminded that language develops in relation to ideas. In each block of work, in the material provided for reading and listening lessons, children meet many new, stimulating ideas. It is wise to capitalize on this fund of ideas in oral and written language activities. Therefore, in the section titled "Activities Related to Block ---," many suggestions are given for having pupils use oral and written language. Such activities usually demand that the pupils have assimilated the ideas in the selections and use them as springboards to create original situations

for speaking and writing. The related activities are placed at the end of the block so that teachers can capitalize on all the material presented in the block in co-ordinating all four aspects of language.

Though teachers will be unable to use *all* the suggestions provided, it is very important that at least some of these activities be used in each block. The activities that are considered essential are marked with an asterisk. Because many of the activities are designed for independent work, they can be interspersed in the block to provide worthwhile seat-work.

WRITING

If pupils are to develop proficiency in writing, they must be given many opportunities to write. However, quantity of writing alone will not develop quality. It is important that children develop standards for writing and learn to evaluate their own work using these standards. During the writing of group compositions, teachers can direct children in considering their written work thoughtfully and revising it to meet acceptable standards of sequence, clarity, precise word usage, mechanics, and to encourage originality of expression.

Writing can be evaluated by the teacher, the group, and the individual himself. The teacher's evaluation should be carried out with the individual child and should be directed mainly at the ideas and the way they are expressed rather than at the mechanics

(spelling, punctuation, etc.) alone. This does not mean that mechanics are unimportant; rather it is a reminder to teachers that mastery of mechanics develops gradually as pupils write and read.

It is easier for children to evaluate someone else's writing than their own. It is often advisable to have an individual read his writing to a small group. The teacher can then direct the group in thinking about the writing—its strengths and points for improvement.

From the very beginning pupils should be encouraged to proofread their own writing before asking any other person to read it. Pupils should keep a file of all their writing. As mastery of the mechanics of writing develops, they can return to their own earlier writing for practice in proofreading.

Part 2 WORD PERCEPTION LESSONS

Part 2 presents a sequential program in word perception skills: context clues, phonetic analysis, structural analysis, and using the dictionary. The Table of Contents for Part 2 gives the teacher an overview of the program. The lessons have been organized in a separate section (1) to enable the teacher to pace the program to suit the needs of her pupils; (2) to allow her to become acquainted with the total program quickly; (3) to facilitate locating material for review and re-teaching.

Lessons in Part 2 are keyed into the block structure. The lessons suggested for use with each block, and their accompanying Practice Book exercises, are listed on the first page of each Block in Part 1 of the Source Book.

The lessons of Part 2 are intended to teach essential knowledge of how words are written and the way in which such knowledge can be applied in reading. The teacher directs the application of the skills thus developed as pupils read selections such as those in the reader. *Teachers must recognize that word perception skills are useful only if they are applied by the pupils in reading.* There is no value in teaching knowledge about phonics, for example, if pupils do not know how to use it while reading, or if opportunities for independent word recognition are not provided.

Using Context Clues

The most important word perception skill is the use of context. In using context the reader's attention is directed to the meaning of the passage. If he is sensitive to the total meaning and uses phonic clues in conjunction with it, he will be able to identify many words. The use of context is a carefully reasoned process and should not be confused with guessing. Lessons 1 to 11 of Part 2 teach the use of context in word recognition. It should be noted that these lessons are spread throughout the blocks.

Phonics

Lessons 22 to 58 develop skill in phonetic analysis. A knowledge of the relationship between sound and symbol (that is, the way in which the sounds of oral language are represented by alphabetic symbols) is essential for independence in reading. Since there is not a one-to-one relationship between sound and symbol in English, exceptions must be pointed out.

The teaching of phonics should not be a mechanical process. Children should be presented with many words and guided in forming their own generalizations.

Many of the lessons suggested at Level Five review and consolidate the phonics presented at earlier

levels. Teachers should use these lessons as checks of the pupils' knowledge, and should provide extra teaching and practice when difficulties appear.

*** Phonics is valuable only as it is applied.**

The teacher must help children to apply their knowledge of phonics to identify unknown words as they read during the word perception lesson, in their Readers and Practice Books, and in *all* reading activities.

Structural Analysis

Lessons 59 to 76 develop skill in structural analysis. Structural analysis is the process of identifying the *meaningful* parts of words — roots, prefixes, suffixes, and inflectional endings. In attacking an unfamiliar word, structural analysis must precede the use of phonics, as a child must isolate the root word before attempting to relate symbol to sound. Often simply through the removal of inflectional endings, a suffix, or a prefix, the root word is recognizable.

Using the Dictionary

Lessons 77 to 91 introduce pupils to the skills necessary for using a dictionary efficiently. It is not enough to admonish children to "look it up" in the dictionary; pupils must be *taught how* to use a dictionary — how to find an entry word very quickly; how to interpret and choose the correct word meaning; how to find out the pronunciation of a word; how to use a dictionary for a spelling reference. Teachers must remember, once more, that skill in the use of a dictionary develops gradually. Moreover, it is vital that pupils have access to dictionaries *written for children*; if pupils cannot understand what is written in a dictionary, they will decide that a dictionary is of little use, and will rarely open one on their own.

Lessons 12 to 21 are special vocabulary lessons. These lessons are designed to make pupils more conscious of words, word meanings, and how words are used to achieve special purposes.

The lesson plans as outlined in Part 2 provide a great deal of material to work with. Since word perception lessons should be short, the teacher should choose from the material to suit her needs or, in some cases, use several short periods to teach the lesson as outlined.

Exercises designed to re-enforce the learning of the lessons and to provide opportunities for applying the skills learned are provided in the Practice Book.

Part 3 SPELLING

Spelling is an important part of an integrated program. Language power develops as children learn to understand the ideas of others expressed orally or in writing and to express their own ideas clearly and fluently in speaking and writing. While it is important that children learn to spell correctly, it is recognized that this must be a gradual process, and inability to spell words correctly should not be allowed to interfere with expression of ideas. Just because primary grade children have not completely mastered the spelling of all words and other aspects of the mechanics of writing, they should not be denied the opportunity to communicate their thoughts through writing. Teachers must discriminate between errors in words that the child can be expected to spell correctly (words taught previously in spelling lessons, words of regular phonetic patterns, for example, *fat*, *sat*, *bat*, etc., or very familiar words such as *the*) and spelling errors that result from an honest attempt to use the necessary words to communicate his ideas. In Level Four of the Language Experience Reading Program a planned program in learning to spell correctly was suggested. The program is continued at Level Five.

Part 3 contains suggestions for activities that help pupils to learn to spell, the word lists suggested for each block of work, and specific activities for each block. In each block of work four lists of words are given:

1. Words that are directly related to the phonetic or structure lesson(s) in that block.
2. Words chosen from the Core Vocabulary of Level Four.
3. Other words of high utility for the writing needs of Level Five pupils.
4. A "Test-Study" list. The words in this list are from the Level Four Spelling lists.

The words in the lists have been checked with *The New Iowa Spelling Scale*¹ by Harry A. Greene, *An Integrating Basic Communication Vocabulary* by James A. Fitzgerald², and the lists of Spelling texts in use in the schools.

The "Test-Study" list is to be used to check the pupils' ability to spell words studied previously. It is suggested that the teacher, at the beginning of the block of work, dictate words in this list to the children, have them check their own spelling, and write in their spelling workbook the words that were misspelled (if any). The children should then work on learning the spelling of these words during the next few days.

It is to be expected that there will be levels of spelling ability as well as of reading ability in the classroom. Teachers may have some children, for example, who will be able to handle only the words in the "Test-Study" list and perhaps some of the words in the phonetic list. There may be others for whom the suggested lists do not include enough words. For these children teachers will need to extend the list with more challenging words. A spelling program should meet the needs of the children using it, and the teacher must adapt any program to her unique situation.

All of the words included in the Spelling Lists are listed for the convenience of the pupils at the end of the work pages in *My Practice Book*. Pupils should use these lists for help in spelling during their writing activities.

¹Greene, Harry A., *The New Iowa Spelling Scale*. Iowa City: State University of Iowa, 1954. ²Fitzgerald, James A., "An Integrating Basic Communication Vocabulary," *Elementary English*, March, 1963.

Part 4 INTERPRETATION LESSONS

Word perception is just the first step in the reading process. Unless the pupil understands the total meaning intended by the author and integrates it with his own experience, he is not reading. This often entails going beyond the literal meaning of the words to recognize the full implication of what the author has written. Reading requires the use of not one, but many interpretation skills. It is the responsibility of any reading program to *teach* children to *understand* and to *use* the interpretation skills.

Stories to Study

The Language Experience Reading Program recognizes the importance of teaching interpretation and so provides a special series of lessons for this purpose. These lessons are based on material contained in a pupil's book called *Stories to Study*. This book also contains exercises for independent application of the skill developed in the lesson. Since most of these exercises require pupils to relate their own experience to the material read, there can be few absolutely right or wrong answers. Teachers should plan to discuss completed exercises with the group, encouraging pupils to justify their answers. To facilitate meeting the needs of the different ability groups, two levels of *Stories to Study* are provided. *Stories to Study A* should be used with pupils of average and above-average reading ability; *Stories to Study B* should be reserved for use with pupils who are experiencing difficulty with reading. In the latter book, the selections are shorter and

easier to read, and the exercises designed especially for these slower-moving students.

Teachers should note that in addition to the workbook editions of *Stories to Study* described above, these books are available in hardcover non-consumable editions. All the selections for the interpretation lessons of Part 4 are included in the hardcover books. As well, the questions used to direct children's thinking about the selections are incorporated in the pupil's book. Some discussion of the thinking patterns required by each skill is included for the children. Because of these additions, the teacher who uses the hardcover books will have to make some adaptations in the lessons outlined in Part 4 of the *Teacher's Source Book*. She will find, too, that these additions have necessitated some reduction in the number of independent exercises provided for the pupils.

Although directions to the pupils are an integral part of the material in the pupil-book in the hardcover edition, it is strongly recommended that the teacher use the lessons outlined in the *Teacher's Source Book* and conduct the lessons as a directed, reading-thinking activity.

Lesson plans in Part 4 outline the procedure for the teacher to follow and include questions to focus children's thinking on a particular skill. Again it should be emphasized that *questioning is the most important part of a lesson in interpretation*.

The lessons of Part 4 are keyed into the block organization so that the skill taught can be immediately applied in the reader selection.

The following interpretation skills are taught:

- understanding sentence meaning — direct narration
 - connectives
 - pronoun reference
- understanding the main idea
- noting details
- recognizing relationships — time
 - cause-effect
 - sequence
 - space
- sensing emotional reactions
- forming sensory impressions — visual
 - auditory
- predicting outcomes
- inferring
- making judgments
- drawing conclusions
- distinguishing fact, fiction, and fancy (critical reading)
- following directions
- using a Table of Contents
- making an outline

} research skills

Part 5 LISTENING LESSONS

Importance of Listening

The importance of a high degree of skill in listening cannot be questioned. It is recognized that:

- (1) the quality of a child's speech depends in part on the quality of his listening;
- (2) listening with understanding contributes to the development of a broad conceptual background;
- (3) listening with understanding contributes to vocabulary growth;
- (4) listening is the young child's chief method of receiving communications;
- (5) listening is an important social tool.

Instruction in Listening Needed

Research has shown that skill in listening is not an innate ability and that listening habits can be improved by direct instruction. Teachers cannot take for granted that a child listens to what is said, nor can they waive their responsibility by labelling a child "inattentive." They must incorporate into their curriculum a program of instruction in listening.

However, the teacher must also be aware of the importance of establishing and maintaining in all classroom activities the practices (both teacher's and pupils') conducive to good listening. Teachers should evaluate their teaching techniques and their classroom routines from the point of view of the listening habits they promote.

Teacher's Check List of Good Listening Practices

1. Do you usually give instructions clearly, but *once only*, so that the pupils know they must listen?
2. Do you, and your pupils, wait until the class is ready to listen before beginning to speak?
3. *Do you encourage children to listen to their classmates by refraining from repeating pupils' answers?*
4. Do you attempt to ensure that your, and your pupils', contributions to class discussions are worth listening to?
5. Do you try to ensure that your pupils are aware of the purpose of each listening activity?
6. Do you insist that a pupil addressing the group speak so that he can be heard?
7. Do you read interesting stories and poems so that the pupils enjoy listening?
8. Do you adjust your voice to the size of the group and the situation?
9. Do you promote a "quiet room" conducive to good listening by refusing to raise your voice and speak above unnecessary classroom noise?
10. Do *you* listen attentively whenever a child speaks to you whether in class or out?

Listening Skills

Listening skills are so closely related to reading skills that a co-ordinated plan of instruction would seem logical. While the intake in one case is aural, in the other visual, the interpretation skills are largely the same. The skilful listener and the skilful reader both formulate a purpose for listening or reading, and decide, according to the purpose, how to listen and how to read. Lessons in the Language Experience Reading Program are organized so that the same interpretation skill is introduced in both listening and reading in any one block.

It is expected, too (since it has been found that primary pupils spend over fifty per cent of their school day listening to others), that the learning of the listening lessons will be applied and reinforced throughout the whole school day. Much of the

power of the listening program will be lost if there is no application of the principles and habits of good listening to other situations, particularly in discussion groups, in which children need to listen both to the teacher and to their classmates.

The suggested plan for a lesson, as outlined in the guide, sets a purpose, provides material (a story, poem, or short essay) to be read orally by the teacher, and suggests a procedure that concentrates on the purpose of the lesson. Though procedures may, of course, be modified, teachers should keep in mind the purpose, and endeavor to focus the thinking of the children on the particular skill being emphasized. If this is done, lessons will not be unduly drawn-out, and the possibility of spoiling stories and poetry by over-analysis will be eliminated.

MY PRACTICE BOOK

My Practice Book — Level 5 is an essential part of the language program and should be considered a teaching tool. It contains exercises related to the reader selections and the word perception lessons. (The exercises on interpretation are contained in the special interpretation book, *Stories to Study*.) Many of the exercises are designed for individual, independent practice, but teachers should recognize the advantages to language learning to be found in having two or three pupils co-operate in thinking through an exercise.

Maximum benefit from *My Practice Book* will be gained if pupils have the opportunity to discuss the completed exercises with the teacher and their peers. This situation provides the teacher with the ideal situation to diagnose the pupils' learning.

Throughout the Practice Book certain exercises are designated as "Special Exercises." These are marked with a heavy black arrow. They are designed to challenge the more advanced pupils and should not be attempted by all the children.

The Core Vocabulary of Levels Two, Three, Four

a	come	held	next	show	wait (ed) (ing)
about	could	help	nice	sing	walk
across	cried	her	no	sleep	want
afraid	cross (ed)	herself	not	smile	warm
after		him	nothing	soft	was
again		his	now	some	wash
all	did	home		something	watch
almost	do	house	of	soon	we
along	does	hurried	off	start	wear
already	done	hurry	often	stay	went
always	don't	hurt	old	stop	were
am	down		on	strong	what
an			once	suddenly	when
and	each	I	only		where
another	early	if	open	tell	which
answer (ed)	eat	in	or	than	while
any	else	is	other	thank	whispered
anything	ever	it	our	that	who
are	every		out	the	why
around	everything	jump	over	their	will
as	excited	just	own	them	wish
asked	explain			then	with
at		keep	paint	there	won't
ate	far	kind	people	these	work
away	fast	knew	pick	they	would
	find	know	piece	thing	wrote
back	fine		place	think	
beautiful	finish	late	play	this	yes
because	first	laugh	please	those	yesterday
been	fly	like	pretty	though	you
before	for	little	put	through	your
began	found	live		time	yours
believe	from	lonely	quick	to	yourself
best	front	long	quiet	today	
better	full	look	quite	together	
big	funny	lost		tomorrow	
both		lovely		too	
break	gave		read	tried	
bring	get	made	ready	try	
brought	give	make	real	turn (ed)	
build	glad	many	really		
built	go	may	remember	under	
busy	gone	mean	ride	until	
but	good	might	right	up	
	great	mine	round	us	
came	grew	more	run	use	
careful (ly)	grow	move (ing)		used	
carry	guess	much	said		
catch		my	saw	very	
caught	had	myself	see		
clean	has		seem (ed)		
climb (ed)	have		she		
close (d)	he	near	should		
	hear	need			
	heard	never			
		new			

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BLOCK 134

I SKILLS LESSONS

A. LISTENING

To sense emotional reactions

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Lesson 2: page 398

The page numbers given for
STORIES TO STUDY A and B
refer to the soft cover edition.

B. WORD PERCEPTION

Using the context

Lesson 1: page 207

Lesson 2: page 208

Practice Book: pages 1, 2

C. INTERPRETATION

a) Using the Table of Contents

Lesson 1: page 327

b) Sensing emotional reactions

Lesson 2: page 327

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STORIES TO STUDY B: page 3

References are to pages
in Part II of this
Teacher's Source Book

D. SPELLING

Page 281

Word list

1. much
where
says
said
always
been

2. seems
every
used

3. church
lunch
asleep
street

Test-Study

many
some
there

their
which
don't

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Frightening
situations must
be coped with.

1. **Oral Discussion** Discuss with the pupils situations which frighten them and the means they have found of coping either with the situation or with the fear.

The discussion might be initiated by recalling the stories "Lightning and Julie," and "Noises in the Dark" that were read in the Level Four reader, *Out and Away*. In both stories children learned to control their fears — in the first, by learning to understand what was feared and thus to cope with the situation; in the latter, by recognizing that there was really nothing to fear and thus coping with the emotions.

The experiences of the children in the stories will encourage pupils to contribute examples from their own experiences. It is hoped that this will be an honest discussion so it is essential that both teacher and classmates accept and respect the fears of others.

The discussion should not be a question and answer period; nor should it be a series of reports. Encourage pupils to listen to each contribution and react directly to it. This reaction may be a question about the original contribution, a comment about it, or the mentioning of a related experience.

Include in the discussion examples of both long term fears (such as fear of storms) and fears in a particular situation (such as meeting a strange dog).

2. **Writing**

Possible
themes

- a) Give the pupils this opening sentence and have the story completed — "I was so frightened I didn't know what to do next."
- b) Something that frightened me when I was two years old; four years old; six years old; eight years old.

B. READER SELECTION

"WATCH OUT, JONATHAN!"

Frightening situations must be coped with. (Jonathan had a long way to go and there were bears on Hemlock Mountain.)

1. **Vocabulary**



Please see the section on vocabulary in the introduction to this Teacher's Source Book on pages 6 and 7

courage
comfortable
distance

2. **Directing the reading**

Have the pupils locate the story title in the Table of Contents. Discuss the story title relation to the unit heading, "On My Own." Have the pupils suggest the probable nature of the story. Then tell them that the story is part of a book written by Alice Dalgliesh and entitled *The Bears on Hemlock Mountain*. Have the pupils turn to the story in the reader and study the picture. On the basis of the information they now have, have them revise the predictions made earlier.

Recognizing
emotional
reactions

The suspense in this story can be heightened by having it read and discussed in parts, but do not set too slow a pace. The pupils will be anxious to learn the outcome.

Oral reading of certain parts of the story can add greatly to the development of a feeling for the emotions of the character. It is suggested that the teacher do the oral reading during the presentation of the lesson. It is a difficult selection to read well, and the purpose of the reading is to clarify Jonathan's experience. As a follow-up activity pupils will enjoy interpreting orally parts of the story to their classmates.

Suggested questions:

B

A

Page 2

Why is Jonathan getting worried? Why doesn't he hurry?

How does this part of the story make you feel that Jonathan really should watch out?

Page 3

What noises did Jonathan hear? How did they make him feel? Why did he begin thinking about bears?

Why does Jonathan need something to keep his courage up?

Comp
inter

Why is Jonathan saying his rhyme over and over again?
What has Jonathan seen? (Guide the pupils to recognize that it is likely only shadows in the dark forest.)
How do you suppose Jonathan feels?
What did he do?

Read page 3 to the pupils. Instruct them to listen as you read and try to imagine how Jonathan felt.

Page 4

Allow time for pupils to study the picture on page 5, and identify the "dark shapes."

What did Jonathan hear? How did he know it was bears? How did he show how frightened he was? How did he know the bears were right beside him?

What made Jonathan's hair stand on end? Close your eyes and listen. Try to imagine the sounds he heard from under his pot. What was the most frightening sound of all?

Don

What does the last sentence on the page tell you about how Jonathan feels?

Read page 4 to the pupils, bringing out the quietness — and the frightening sounds.

Page 5

What new sounds does Jonathan hear? How do they make him feel?

Is Jonathan as frightened as he was? How do you know?

How did it happen that Jonathan is not alone on Hemlock Mountain after dark?

What did the bears start doing? What do you suppose Jonathan was thinking under his pot? What changed all this? What did the bears do?

How would you describe Jonathan's feelings when the bears started scratching? How did the new sound change this? How did the bears feel when they heard the new sound?

Page 6

After the reading, discuss whether or not there *are* bears on Hemlock Mountain. Pupils should note that at no time does anyone *see* the bears. They should also recognize that Jonathan was frightened as he walked alone through the dark woods. Children who have had this experience will be able to recall how strange shadows and sounds seem.

*Be sure they note that the artist obviously felt the bears *were* there. Do not insist on agreement. Each reader is entitled to his own opinions.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 3.
- b) Read the poem:

THE ADVENTURES OF ISABEL

Isabel met an enormous bear,
Isabel, Isabel, didn't care;
The bear was hungry, the bear was ravenous,
The bear's big mouth was cruel and cavernous.
The bear said, Isabel, glad to meet you,
How do, Isabel, now I'll eat you!
Isabel, Isabel, didn't worry,
Isabel didn't scream or scurry.
She washed her hands and she straightened her hair up;
Then Isabel quietly ate the bear up.

Ogden Nash

Poem
Page 7,
FLYING FREE

KEEP A POEM IN YOUR POCKET

Have the pupils read the poem silently. Then read it to them as they listen.

Talk briefly about what the author means, when she advises them to "keep a poem in your pocket" and to keep "a picture in your head."

Ask when the author feels they will be happy to have a poem or a picture for company. Have the pupils suggest other times when they might say a poem to themselves.

Recall Jonathan's adventures in the previous story. Ask, "What did he picture as he sat under the pot? What rhyme did he say to keep himself company?"

Talk about poems the pupils like to say; about things they like to picture in their minds.

Read the poem again as pupils follow in their books.

Have individual pupils read the poem orally as the class listens with books closed.

C. ACTIVITIES RELATED TO BLOCK 134

sounds and emotional reactions

- * 1. After Jonathan crawled under the pot, the story "Watch Out, Jonathan!" is told largely by talking about the sounds that Jonathan could hear. Make a list of the sounds in three columns like this:

<u>Sound</u>	<u>What Made the Sound</u>	<u>How the Sound Made Jonathan Feel</u>
Crunch! Crunch! Crunch!	bears	frightened
breathing	bears	_____
twittering	_____	_____
_____	squirrels	_____

Do you notice how your list tells the story of Jonathan's adventure? How would the "Crunch! Crunch! Crunch!" made by the bears sound different from the "Crunch! Crunch! Crunch!" made by Pa?



Activities 2–4 are based on selections from *Stories to Study A*. If you wish the pupils of B group to participate, have the stories read orally to them by pupils in Group A. This provides excellent motivation for carefully prepared oral reading. If this procedure is followed, give the pupils of Group B a definite purpose for listening. The same holds true for activities based on stories from *Stories to Study B*.

Group A
(related to
Interpretation
Lesson 2)

2. The Pettingill children missed a lot of fun because they always had to be neat and clean. Have the pupils list some of the things that they like to do that the Pettingill children wouldn't be allowed to do.

Group A
(related to
Interpretation
Lesson 2)

- * 3. "The Park" is mentioned several times in the story, "The Family Who Never Had Roller Skates." Have the pupils write a short description of the park as they picture it and/or a description of what the Pettingill children would see if they visited a local park.

Group A
(related to
Interpretation
Lesson 3)

4. Have pupils list (i) games that Ginny might play and (ii) games that the Corbett family might play.

Group A
(related to
Interpretation
Lesson 3)

5. Develop with the pupils, lists of words or phrases to describe first, Ginny's, and then the Corbett's (i) back yard; (ii) dinner table; (iii) living room on a rainy day. Pupils should be aware that they must surmise the situation on the basis of what they know about the people concerned.

Group A

- * 6. In the story, "The Family Who Never Had Roller Skates," Emma, Alice, and Louise Pettingill finally go roller-skating. Make a list of the sounds you might hear while they are roller-skating. Now, write a story of a roller-skating party and include all of the sounds you have listed.

Group B
(related to
Interpretation
Lesson 2)

7. Choose four pupils to pretend to be the four boys going to the circus and present the probable conversation that took place on the way; then have four others develop the conversation on the way home. This should be an oral activity and should develop as a spontaneous conversation. This is an opportunity to encourage children to share "speaking time."

Group B
(related to
Interpretation
Lesson 3)

8. Recall with the pupils the story, "The Woodman's Axe" from the Level Four reader *Out and Away*. Have them compare it with "The Golden Fish."

Group B

(related to
Interpretation
Lesson 3)

- * 9. Have pupils describe the fish, the old man, or the old woman. No indication of their appearance is given by the author of "The Golden Fish" but each pupil should have a picture in his mind. This can be either an oral or written exercise.

Group B

(related to
Interpretation
Lesson 3)

10. Develop with the class a list of words to describe the character of (i) the old man, (ii) the old woman.

(related to
Listening
Lessons
1 and 2)

11. Tanui and Jancsi both daydreamed while they worked. In an oral discussion have the pupils note the similarities in their daydreams and compare the consequences.

(related to
Listening
Lesson 1)

- * 12. Mimeograph an exercise such as the following. Have the pupils complete each sentence basing their answers on the selection used in Listening Lesson 1.

While I am at school, Jancsi would be _____
_____.

Jancsi sees other children only on Sunday but I _____
_____.

Early in the morning, when I would be _____
_____,
Jancsi is milking the cow.

Jancsi is excited because _____,
but I get excited when _____ comes
to visit.

etc.

(related to
Listening
Lesson 2)

13. Following Listening Lesson 2, develop a class list of words that describe the swirling waters.

BLOCK 135

I SKILLS LESSONS

A. LISTENING

To note details

Lesson 3: page 401

Lesson 4: page 402

B. WORD PERCEPTION

Phonetic analysis — review consonant blends and consonant digraphs

Lesson 22: page 227

Lesson 23: page 228

Practice Book: page 4

C. INTERPRETATION

Noting details

Lesson 4: page 330

STORIES TO STUDY A and B: pages 7-9

Lesson 5: page 332

STORIES TO STUDY A and B: page 10

D. SPELLING

Page 282

Word list

1. wheat
stretch
scratch
swept
earth
shrink

2. while
cross
nothing

3. sure
sugar
ache
whole

Test-Study

can't
just
doctor

blue
coming
they

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
You must
persevere to
make a dream
come true.

- 1. Oral Discussion** To initiate the discussion ask pupils if they have ever wanted very badly to have or to do something that seemed to be impossible or very difficult at the time. Discuss the ways in which they worked towards acquiring their goal.

Bring out the fact that we can accomplish many things if we do not give up but are determined to keep working and figuring out ways to succeed. Sometimes our dreams seem foolish and unrealistic to others. But, once impossible, men now fly to the moon.

Pupils may have read biographies of men or women who fulfilled their dreams. (They may recall the article on Grey Owl in *Out and Away*.)

2. Writing

Possible
themes

- a) My dream career and how I'll achieve it.
- b) My secret desire and how I'll try to obtain it.
- c) A short article about a famous person's accomplishments.

B. READER SELECTION

"THE DREAM"

In the selection "The Dream" many animals that may be unfamiliar to the pupils are mentioned. Before having the pupils read the selection, have them study, complete, and discuss pages 5 and 6 of the Practice Book. This will give the background necessary for reading the latter part of the story.

Theme

You must persevere to make a dream come true. (A boy with a magic feeling toward animals makes his dream come true.)

1. Vocabulary

Saskatchewan	muskeg
Oeming (o'-ming)	cheetah
Tibet	agile
Thailand	adapted

2. Directing the reading

Some of your pupils may have visited the "Alberta Game Farm" near Edmonton. If so, talk about the farm and then tell them that the selection they will read is the story of Al Oeming who runs the farm.

For other pupils, tell them they will read a true story of an Alberta man, Al Oeming, who has been interested, for all of his life, in animals. This account tells how he made a dream come true.

Noting
details

This story takes place during a man's lifetime from early childhood through school and university years to an established career. The details are an accumulation of ideas, actions, and successes, each leading the hero closer to the realization of his dream. Pupils should see this relationship and organization of the details as they read the story.

Suggested questions for guiding the reading:

B**A**

Page 8	How do you know that Al likes nature and animals?	(read to the end of paragraph 1, page 9) What was "The Dream"?
Page 9	What was Al's dream? What caused it?	Give two reasons why Al had this dream. Why do you think he'd be a good person to have such a farm?
Page 9 (remainder) Page 10	What was the first job that Al had which could lead to his dream and how did he get it? How did Dr. Rowan help Al work toward his dream?	
Page 11	What reasons are given for Al's wanting a wild animal farm? What did Al rush home to tell his mother? How did Al plan to get the land?	Until now Al's idea has been just a dream. What did he find that made the dream more real? What difficulty does his mother see? Did Al think of it as a <i>difficulty</i> ?
	Do you think his plan will work? Why? Why not?	
Page 12	What did Al do to make money to buy the game preserve? What did he do while he saved his money? How would this help make his dream come true?	Al did two things next to help make his dream come true. What were they and how could they help?
Page 13	When did Al's dream come true? After he bought the land, what did he need before he could open his farm? Which two animals came first? Nine other animals are mentioned. How many can you remember?	
	What special care was given to two animals?	Even when he had the farm, the permit and the animals, Al's dream could fail to come true. What work and planning did he still have to do?
Page 15	Six clues are given that tell Al's dream really did come true. What are they?	The last sentence tells that Al's dream has come true. What facts support this statement?
	<i>Re-read paragraph 1, page 9 where Al's dream as a seven-year-old is described. Compare this with his dream, a reality, when he was thirty years old.</i>	

After the guided reading pupils will be eager to discuss the photographs and the difficulties encountered in a venture such as Al's. Questions about the value of such a project, the boy's ability to stick to it, the assistance from various people, and the sheer imagination behind such a remarkable venture will provide an opportunity to bring up details related to origin of animals, mother's attitude, etc.

3. Following the reading

Practice Book

- a) Use Practice Book pages 7, 8.
- b) Which would you see on Al Oeming's farm?

animals in cages_____	banded crows_____
boys working_____	police guard_____
an elephant wearing socks_____	professors_____
milking machines_____	camels_____
circus people_____	children_____
wrestling matches_____	

Poem

- c) Read the poem:

THE YAK

As a friend to the children commend me the Yak.
 You will find it exactly the thing:
 It will carry and fetch, you can ride on its back,
 Or lead it about with a string.

The Tartar who dwells on the plains of Thibet
 (A desolate region of snow)
 Has for centuries made it a nursery pet,
 And surely the Tartar should know!

Then tell your papa where the yak can be got,
 And if he is awfully rich
 He will buy you the creature — or else he will not.
 (I cannot be positive which.)

Hilaire Belloc

Poem

Page 16,

FLYING FREE

VERY NEARLY

Read the poem to the pupils. Discuss briefly what the poem is about — the imaginings of a child.

Have the pupils open their books and follow as you read it again. Discuss the meaning of the lines or words:

“Their broad green rings are laid;”

(Have pupils ever seen “fairy rings” on the dew-wet grass in the early morning?)

“mermaids”

“When sands, left wet, 'neath sunset skies,

Are blushing rosily:”

(The sands of the seashore after the tide goes out look bright in the setting sun.)

“Who haunts our lumber room”

(Why does the child think a goblin “haunts” the room?)

Keep the discussion short, but clear up meaning difficulties so that pupils may “see” the scenes in the poem.

Read the poem again while the pupils listen with closed eyes. Then ask them to describe what scenes they saw in their minds.

This is a difficult poem to read well, and unless there is a pupil who reads poetry extraordinarily well, do not have the pupils attempt to read it orally.

C. ACTIVITIES RELATED TO BLOCK 135

Group A
writing—
point of view

- * 1. Write the elephant's (in the story, "The Dream") story of his first winter on the game farm. (Some pupils may write the account from the elephant's point of view, and some from Al's. Discuss *point of view* before having the pupils write.)

writing conver-
sation as a
scene
for a play

- * 2. Why did Al Oeming first want to visit Dr. Rowan? What do you think Al said to Dr. Rowan on that first visit? What do you think Dr. Rowan said to Al? Write their conversation as a scene from a play after you have talked together about what might have been said.

Group A
writing scenes
for plays

3. Do you suppose Al Oeming and Dr. Rowan had other conversations about Al's dream? Perhaps they might have talked when Al was planning the animal farm, when he found the land for the farm on the old game preserve to the east of Edmonton, and after Al had returned from one of his trips looking for animals — and at other times too. Do you think you might tell the whole story using about three scenes such as the ones mentioned above, written as a play? Talk about it and then try it!

descriptive
words

- * 4. Have the pupils choose a word from List 1 that describes the thing or activity in List 2.

List 1

freely
snowy
lapping
tightly
pleadingly
quietly
cold
agile

List 2

children hold bags
looked at his mother
animals roam
owls
Al sits
Saskatchewan River
elephant's feet
Dall sheep

word
meanings

- * 5. For each word have the pupils choose the meaning of the word used in "The Dream."

band — a ribbon around a little girl's hair
— a group that makes music
— a tag around a bird's leg

matches — sports contest
— something to light fires with
— to be the same as

tramp — a man who has no job and goes from
place to place
— sound of feet marching
— to walk through the country

game — wild animals
— something to play
— to be daring

noting
details

6. Have the pupils complete a chart such as the following. Allow them to use their readers to fill in the details.

AL OEMING'S ANIMALS

Time	Animals	The country the animal came from
Boyhood	Had for pets <i>cats</i>	
University student	Observed and worked with	
Farm operator	Collected for his farm	

(related to
Listening
Lesson 3)
descriptive
words

- *7. Write the following words on the board. Have the pupils select words that they think apply to the cat, Zinnia.

kind
silly
strong
clever
brave

scrawny
bad-tempered
sleek
determined

good-hearted
mean
hungry
foolish

Group A
(related to
Listening
Lesson 3)
writing a
description

- *8. Have the pupils write a description of Zinnia as each one pictures her in his mind. Suggest that they use some of the words from Activity 7.

BLOCK 136

I SKILLS LESSONS

A. LISTENING

To make inferences

Lesson 5: page 404

Practice Book: page 9

Lesson 6: page 406

B. WORD PERCEPTION

a) Using the context

Lesson 3: page 209

Practice Book: page 10

b) Using the dictionary – alphabetizing

Lesson 77: page 267

Lesson 78: page 267

C. INTERPRETATION

Inferring

Lesson 6: page 332

STORIES TO STUDY A and B: pages 11-12

Lesson 7: page 333

STORIES TO STUDY A: pages 13-14

STORIES TO STUDY B: pages 6-7

D. SPELLING

Page 283

Word list

1. sheep
shoes
windows
making
dried

2. crossed
watches
tried

3. clothes
getting
skies
dishes

Test-Study

write
week
any

does
done
read

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme: 1. Oral Discussion Discuss the different activities your pupils enjoy both in school and out. Include both work and play activities. Classify them as (i) things to do alone; (ii) a place to be alone. things to do with friends or family.
Guide the pupils to realize that most people enjoy both solitary and group activities, and that it is important to take part in both.
Consider with the pupils the opportunities provided at home and at school for quiet, individual activity.
Pupils should realize that parents and brothers and sisters also at times enjoy quiet and privacy.

2. Writing

Possible themes a) My favorite place to be alone (a description).
b) What I like to do alone.
c) One day, when I was at home all by myself _____.
d) Why I like to be alone sometimes.

B. READER SELECTION

“DOROTHEA”

Theme Everyone needs a place to be alone. (When there are ten in a family, it’s hard to be alone.)

1. Vocabulary

to lose count “Run, Sheep, Run”
William-called-Bill summer house

2. Directing the reading

Have pupils locate the story title in Table of Contents. Be sure they recognize that the title gives little indication of the story content. Turn to page 17 and consider the picture.

Inferring Use your questions to help pupils “read between the lines.”

B

A

Page 17 How many children are in Dorothea’s family? What does her father like to pretend? Do you think Dorothea’s family has a good time? Why? or Why not?

Does Dorothea’s father enjoy his large family? Does Dorothea?

Pages 18-19 Why did Dorothea get an extra dollop of potatoes? What does Dorothea think is wrong with having seven brothers and sisters? Why is Dorothea’s family like a big jolly party? What do you think Dorothea dreams about?

Would you like to be one of Dorothea’s family? Why? or Why not? What doesn’t Dorothea like about a big family? What kind of dreams does Dorothea have? (Be sure pupils distinguish between “dreams” and “daydreams.”)

B**A**

How did Dorothea feel when the children found her
behind the china cabinet?

Pages 20-21

What does Dorothea really mean when she says she wants to be a fish? Did she enjoy playing Indians? Why do you think so? How can you tell that Dorothea is determined to find a place to dream?

How can you tell that Dorothea doesn't give up easily?

Page 22

Why didn't the children find Dorothea this time? Why did Dorothea sigh?

Has Dorothea found the place she's been looking for?

Page 23

Why did the old people think Dorothea would fall? How can you tell that they were surprised to see her? Do you think they understand Dorothea's problem?

Why did the old people think Dorothea was looking for something? Why do you think the old man is showing Dorothea the summer house?

Page 24

Do you think Dorothea will be satisfied now? Why?

Following the reading, discuss the problems and the advantages of being one of a large family. Pupils using *Stories to Study A* might compare Dorothea's family with the Herbert family in "Gallons of Milk," Interpretation Lesson 3.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 11.
b) Read the poem, "Questions at Night." Relate this to Dorothea's dreaming.

QUESTIONS AT NIGHT

Why
Is the sky?
What starts the thunder overhead?
Who makes the crashing noise?
Are the angels falling out of bed?
Are they breaking all their toys?

Why does the sun go down so soon?
Why do the night-clouds crawl
Hungrily up to the new-laid moon
And swallow it, shell and all?

If there's a Bear among the stars,
As all the people say,
Won't he jump over those pasture-bars
And drink up the Milky Way?

Does every star that happens to fall
Turn into a firefly?
Can't it ever get back to Heaven at all?
And why
Is the sky?

Louis Untermeyer

- c) Write several statements from the story. Have the pupils change the necessary words so that the meaning will be opposite to the original.

For example:

“You can hide in the summer house,”
said the kind old lady.
It wasn’t a very big garden and there
weren’t many good places to hide.
She had many brothers and sisters who
liked to play noisy games.

C. ACTIVITIES RELATED TO BLOCK 136

(related to
Interpretation
Lesson 6)
conversation

1. Have the pupils write the conversation between the little boy and the little girl in the story “The Golden Windows.” Tell them to think what they might have said to each other and then to write the exact words they think the children used.

(related to
Interpretation
Lesson 6)

- * 2. The story “The Golden Windows” tells what the little boy did with his holiday. Have the pupils describe, either orally or in writing, how they would spend a day “of your very own.”

Group A
(related to
Interpretation
Lesson 7)

- * 3. Have pupils each write a new incident for the story “The Lion-Hearted Kitten” by choosing another animal the kitten might have met, and writing what happened. Have them read their writing to the group. Pupils should evaluate each other’s work, and in so-doing, note whether the pupil-writer maintained the author’s style and plot.

Group A
(related to
Interpretation
Lesson 7)
dramatization

- * 4. Have the pupils dramatize the story “The Lion-Hearted Kitten.”

Group A
(related to
Interpretation
Lesson 7)
descriptive
words

5. Develop a list of words that might be used to describe the kitten.

Group B
writing about a
personal
experience

- * 6. Discuss with the pupils:
“What is your favorite food? Have you ever tried a new food?”
Have the pupils tell about an incident where they refused to eat something,
or where they tried something new that they (i) liked, or (ii) didn’t like.

(related to
Interpretation
Lesson 6)

7. Discuss with the pupils whether or not Dorothea and the little boy and little girl in “Golden Windows” would have become friends had they met.

(related to
Listening
Lesson 5)

- * 8. In the story, “Call of the Cree,” pupils heard about something Joey had always wanted to do and something he had always wanted to have. Have pupils write about similar dreams of their own.

Group A
(related to
Listening
Lesson 6)

- * 9. Have the pupils complete the following exercise (either orally or in writing).

In the poem “The Wind and the Moon,” the poet said the moon looks like a ghost in the sky. What do you think

- | | |
|--------------------------|--------------------------|
| a) the sun looks like? | c) lightning looks like? |
| b) a rainbow looks like? | d) the stars look like? |

BLOCK 137

I SKILLS LESSONS

A. LISTENING

To make judgments

Lesson 7: page 407

Lesson 8: page 409

B. WORD PERCEPTION

a) Phonetic analysis – vowels: review generalizations

Lesson 24: page 229

Lesson 25: page 230

Practice Book: page 12

b) Structural analysis – review endings; suffixes *y, ly, er*

Lesson 59: page 254

C. INTERPRETATION

Making judgments

Lesson 8: page 334

STORIES TO STUDY A and B: pages 16-17

Lesson 9: page 335

STORIES TO STUDY A and B: pages 18-19

D. SPELLING

Page 284	Word list	1. side ate alone kite even kitten	2. along began moving	3. drummer robin rope together
	Test-Study	buy here won't	very forty too	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Even children
must develop
a sense of
responsibility
for others.

1. **Oral Discussion** You might begin the discussion by talking about "baby-sitters" and the important responsibilities they have.

Pupils should recognize the fact that their parents will leave them (the pupils) in charge of younger family members for short periods during the day as an indication of their ability to accept certain responsibilities for the welfare of others; but should recognize it as a lesser responsibility in keeping with their age.

Extend the discussion to include other situations in which pupils accepted responsibility for the welfare of others.

2. Writing

Possible
themes

- a) Looking after my little brother (sister).
- b) Jobs my dad (mother) expects me to do for him (her).
- c) People we can help.

B. READER SELECTION

"DAVID'S EXCITING DAY"

Theme

Even children must develop a sense of responsibility for others. (David didn't even get to the race but he won the best prize of all.)

1. Vocabulary

envious
automatically
efficiency

"craned his neck"
"handed down"
resolutely

winter carnival
railroad trestle
reputation

The words and expressions listed are probably unfamiliar to the pupils, and vague meanings should be clarified. This is probably best done in context as the words are met in reading the story.

2. Directing the reading

Have pupils locate the story title in the Table of Contents and have them suggest different events that would make an exciting day. This should establish a purpose for reading — to find out if the author had written about any of the class ideas.

Making
judgments

Since pupils are being asked to make judgments, be sure their attention is first directed to the evidence in the story, and that they are then asked to judge the outcomes in the light of their own values. Individual pupils may have different values so differing answers should be accepted. Discuss different views but do not force agreement with any one idea. However, pupils should always be asked to justify their judgments.

B

A

Pages 25-26

Why are the boys going to Riverside?
Why are they anxious that it doesn't snow?
Why are the boys skating to Riverside
instead of going on the bus? How does
Dave feel about his friend's new skates?

Why is this such an important day for the
boys? For which of the boys is it most
important? What do the boys feel might spoil
their day?

judgment

What kind of a boy do you think Dave is?

Pages 27-28
+ 2 lines on
Page 29

What was worrying Rusty when they stopped to rest? What did Dave notice? What two things did Dave want to do about the tree? How did Rusty feel about each of Dave's ideas? Why isn't Rusty concerned? Does Dave agree with him?

Why is Dave worried about the fallen tree? How did Rusty react to Dave's two ideas for taking care of the tree? What is Rusty most interested in? Why is Dave hesitating?

judgment

Which of the boys do you feel is most dependable?
Why?

Page 29
judgment
Page 30

Which of the boys is right?

How has Dave's mood changed since morning? How would you feel in his place?

What would you have done in Dave's place?

Pages 31-32

Why was Dave surprised to hear the train? Why did this make the situation more serious?

Why do you think Dave went to check the signals? (Relate this to Rusty's statement.)

judgment

Why do you think Dave fell? (Encourage pupils to note several reasons — excitement, weather, poor ice, old skates.)

Who was right, Rusty or Dave? What words would you use to describe Dave's character?

Pages 33-36

judgment

How do you know that Dave was right and Rusty wrong?

Do you think Rusty was right to go on to Riverside, since he thought he knew about the signals? How do you know Mr. Clyde was grateful to Dave?

Why was Dave embarrassed when the train stopped?

Why did he hesitate to get on board? How did Mr. Clyde make him feel better?

judgment

Do you think Mr. Clyde was right in offering to pay Dave for what he'd done?

judgment

Do you think Dave was right in saying he shouldn't have a reward?

judgment

What kind of person do you think Mr. Clyde is?

judgment

Dave would get several rewards for what he did. Which do you think would make Dave happiest? If it had been Rusty, which reward would he have liked best?

Following the reading, discuss the importance of Dave's act. Relate the story situation to the oral discussion on responsibility.

3. Following the reading

Practice Book

- a) Use Practice Book page 13.
- b) Have the pupils dramatize the conversations that take place as
 - (i) Dave reports to Rusty; (ii) Mr. Clyde meets Dave's mother.

C. ACTIVITIES RELATED TO BLOCK 137

synonyms for
"said"; words
that tell "how";
writing a
conversation.

- *1. When you start writing stories in which people are talking, it is sometimes hard to think of words to use in place of "said" and to describe *how* something was said. In "David's Exciting Day" the author uses many different expressions in reporting what was said. Here are some examples:

"Here comes our blizzard," said Rusty grimly.
"Hey!" Rusty said scornfully.
"Wouldn't you go with me?" asked Dave, surprised.

Make a list of the interesting ways in which the author of "David's Exciting Day" reports conversation. For example,

said grimly
said scornfully
asked surprised

Your list will often contain two words: one word will be "said" or will take its place, and the other word (if there is one) will tell *how* it was said.

Imagine two boys have found a purse full of money. Sam wants to keep the money while Mike thinks they should take it to the police. Write the conversation they might have. Be sure to include a number of substitutes for "said" and watch for chances to tell *how* something was said.

(related to
Interpretation
Lesson 8)

2. Have the pupils re-read "Jerry, the Boy Magician" in *Stories to Study* and list the tricks he can do. Then have them tell about another magician's trick they have read about, seen on TV, etc.

(related to
Interpretation
Lesson 8)
classification

- *3. List words such as the following. Have the pupils classify them as (i) words that describe Jerry; (ii) words that possibly describe Jerry but the story didn't make this clear; (iii) words that don't describe Jerry.

thoughtful	clever	noisy
red-headed	hard-working	stingy
friendly	mean	helpful
sly	tall	amusing
entertaining	considerate	lazy

(related to
Interpretation
Lesson 9)
dramatize
a conversation

4. Choose one pupil to be Mr. Bear ("Listen to the Wind"). Have other pupils take the parts of other forest animals and devise problems to take to Mr. Bear. In an oral conversation, Mr. Bear and the "advice-seeker" should try to find a solution.

BLOCK 138

I SKILLS LESSONS

A. LISTENING

For the main idea

Lesson 9: page 410

Lesson 10: page 413

B. WORD PERCEPTION

Phonetic analysis — review vowel combinations

Lesson 26: page 231

Lesson 27: page 232

C. INTERPRETATION

Understanding the main idea

Lesson 10: page 336

STORIES TO STUDY A and B: page 10

Lesson 11: page 336

STORIES TO STUDY A and B: page 21

D. SPELLING

Page 285	Word list	1. field Tuesday tear fairly fruit goat	2. across cried hear	3. board again friend instead
	Test-Study	road train dear	eight please head	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
People are
different, and
this is as it
should be.

- 1. Oral Discussion** Have the pupils tell who they would like to be if they could change places with someone, and why. Then ask them to name their favorite foods and hobbies. Have them note similarities and differences. Pose the question, "Do you sometimes do things that you don't really like just because your friends do?" Discuss.

Lead the pupils to the conclusion that people differ in many ways: in the way they look, the things they can do, and the things they like to do. Each person should develop his own talents to the best of his ability.

2. Writing

Possible
themes

- If all the adults in the world were teachers
- If every boy in our class looked exactly alike
- The unlike twins
- A description of two very different persons

B. READER SELECTION

"MARVELLOUS MARTIN"

Theme

People are different, and this is as it should be.

(David perseveres, but he still can't be "Marvellous Martin.")

1. Vocabulary

aisle
elected
impersonation
hesitated

carbon copy
practically
Mario
reverted

2. Directing the reading

Understanding
the main idea

Have pupils note the picture and the title on Page 37 and have them speculate which boy is "Marvellous Martin" and why.

This story is not difficult and pupils will want to complete the reading uninterrupted. In addition, the whole story must be read before the main idea becomes apparent. Therefore, it is suggested that the pupils complete the reading *before* any discussion of it.

B

David tried very hard to be like Martin. Was he successful? Why not? How do you think David will act from now on? Why?

How did David's father and his teacher try to help him to realize that people *should* be different and not all the same? (Pupils should get the two basic ideas from the above discussion: (i) people are different and (ii) difference is desirable.)

What did the other pupils think about David trying to be like Martin?

A

Think about what David tried to do throughout the story. What two things did he learn from his experiences?

What makes you think that the other pupils didn't share David's feelings about imitating Martin?

B**A**

What kind of boy was Martin? How do you know?
 (At least David admired a boy with admirable
 characteristics!)

What makes you think that David's
 teacher was fair?

Do you think David's teacher was a good
 teacher? Why? Why not? Why do you think
 the teacher made a point of saying "Copies
 are never quite as good"?

3. Following the reading

Practice Book

- a) Use Practice Book page 14.
- b) Underline the words that could be used to describe each person.

Martin — popular, conceited, stubborn, friendly, proud, athletic, clever.

David — popular, friendly, confused, ordinary, persistent, hard-working,
 bully.

Poem

- c) List the ways in which David tried to imitate Martin.
- d) Read the poem.

WISHES

I wish my eyes were big and blue,
 And I had golden curls:
 I wish my legs were fatter too,
 Like other little girls'!

I'd love a dimple in my chin:
 I wish my mouth were small —
 And, oh, the way my teeth fit in
 I do not like at all!

But Daddy says he really thinks
 That when I get my growth
 I'll look like mother. "Cheer up, Jinks!"
 He says, and hugs us both.

How very splendid that would be!
 I wonder if it's true —
 For mother says that she can see
 I'm daddy — through and through!

And they don't look alike one bit
 It's queer as queer can be
 That I can look like both and it
 Just makes me look like me!

And when I wish my hair would curl
 And that my eyes were blue,
 My mother says, "No, little girl —
 For then you'd not be you!"

Edna Kingsley Wallace

C. ACTIVITIES RELATED TO BLOCK 138

importance of a
good first
sentence

- *1. Discuss with your pupils the importance of first sentences in stories. Suggestions follow:

The very first sentence in a story is the most important sentence of all. What is the first sentence in "Marvellous Martin?" What do you think when you read the sentence? Can anyone really "do anything?" Who thinks Martin can "do anything?" Why is this a good first sentence? Look at first sentences of other stories you have read this year and decide whether they are good first sentences.

Look back at one or two of the stories you have written and try to improve the first sentence in each case. The next time you write a story remember what you have learned about the first sentence. Maybe you can think of a story you would like to write now!

Group A

list personal
qualities

2. Have pupils list qualities in themselves that other children might want to imitate.

(related to
Interpretation
Lesson 11)
write a
paragraph

3. Have pupils write a paragraph about Willy in "The Fishin' Summer" stressing his qualities of character.

(related to
Listening
Lesson 9)
comparison

- * 4. Discuss with the pupils how the two men in "Old Man of the Flowers" were different. On the board list some of the words that the pupils used in describing the two men. Then have the pupils write a paragraph or two comparing the men.

Group A
(related to
Listening
Lesson 10)

- * 5. Write the following sentences from the selection "Redruff" on the board (or mimeograph them). Tell the pupils to read each sentence and think carefully about the underlined parts. Then they are to tell in their own words what they think the underlined parts mean.

- a) Mother Partridge led her brood down toward the crystal brook.
- b) Her little ones were one day old but already quick on foot.
- c) She uttered a soft little cluck in her throat, a call to the little balls of mottled down.
- d) The fox was coming their way and in a few moments would surely wind them.
- e) They ceased their frightened peeping.

(related to
Listening
Lessons
3, 4, and 10)

6. Have the pupils recall the selections about the cat Zinnia (Listening Lessons 3 and 4), and compare Mother Partridge's care of her family with Zinnia's.

BLOCK 139

I SKILLS LESSONS

A. LISTENING

For sensory imagery

Lesson 11: page 415

B. WORD PERCEPTION

a) Using the context

Lesson 4: page 210

Practice Book: page 15

b) Phonetic analysis — diphthongs *ou*, *ow*, *oi*, *oy*

Lesson 28: page 232

Practice Book: page 16

C. INTERPRETATION

Forming sensory impressions

Lesson 12: page 337

STORIES TO STUDY A and B: pages 18-19

D. SPELLING

Page 286

Word list

1. loud
ground
mouth
noise
flower
oil

2. people
build
heard

3. lion
country
choir
soup

Test-Study

house
because
found

stopped
goes
going

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Some people
have special
talents.

1. **Oral Discussion** To prepare for the discussion, have pupils read Page 17 of the Practice Book. This should be an independent silent reading assignment. Talk about the article *briefly*, emphasizing that Emily Carr had a special talent which enabled her to become a great painter. (Do not prolong the discussion of Emily Carr, since this article is preparation for the essay in the reader; the reader selection will provide further information.)

Have pupils mention other people they know who have special talents. These are not necessarily "great" talents, but may include ordinary things which some people do especially well. Encourage the pupils to mention people they know personally as well as those known by reputation only. Guide them to recognize that we benefit from someone else's talent (enjoy their music, painting, etc.).

2. **Writing**

Possible
themes

- a) A talent I would like to have.
- b) A talented person I admire.
- c) Talent in our school (community, etc.).

B. READER SELECTION

"EMILY CARR"

Theme

Some people have special talents. (Emily Carr's great talent produced many paintings for us to enjoy.)

1. **Vocabulary**

determined
totem poles
create

twilight
century
quarry

(Words should be met and discussed in context. Encourage pupils to make full use of meaning clues provided, but to recognize that at times their ideas need refinement.)

2. **Directing the reading**

Practice Book Page 17 has provided some background knowledge about Emily Carr. Tell the pupils that this selection will tell them about some of Emily Carr's paintings.

B

A

Page 47

Why was Emily's family not surprised that she drew her dog? Why did Emily draw her pets well? What did she always do before painting anything? Why?

What kind of things did Emily Carr enjoy as a child? What did she do that made her paintings interesting?

Page 48
(beginning on
Page 47)

Have the pupils read the first half of the page and discuss with them Emily's determination to know her subject well before painting. Relate this to her childhood habits described on the previous page. Have the pupils read the last part of the page and study the picture on Page 49. Allow adequate time to really study the picture. Question briefly about the pupils' impressions of the picture, and to help them relate the author's comments to the picture.

Pages 50-51

Have the pupils read the first paragraph of Page 50. Try to develop an understanding of the difference between "copying" and "creating."

Follow the same procedure as suggested for *Totem Mother and Child* in considering *Old Coast Village*. Again be sure pupils have time to contemplate the picture. Have the pupils note words or expressions that the writer uses to help us "see" the pictures. For example, "twilight of green," "wrapping its greenness around the stem," "stretching its crown up to catch the sun."

Have the reading of Page 51 completed and again discuss Emily's determination to "know her subject."

Pages 52-53

Follow the same procedure as was suggested for other pictures.

Following the reading, discuss *briefly* the sacrifices Emily Carr made for her talent.

3. Following the reading

Practice Book
Poetry

- a) Use Practice Book page 18.
- b) Read the following poems. Before reading comment that Emily Carr painted beautiful pictures for us to enjoy. Suggest that they listen and enjoy the picture the writer paints with words.

APRIL RAIN SONG

Let the rain kiss you.
Let the rain beat upon your head with silver liquid drops.
Let the rain sing you a lullaby.

The rain makes still pools on the sidewalk.
The rain makes running pools in the gutter.
The rain plays a little sleep-song on our roof at night —

And I love the rain.

Langston Hughes

THE NIGHT WILL NEVER STAY

The night will never stay,
The night will still go by,
Though with a million stars
You pin it to the sky;
Though you bind it with the blowing wind
And buckle it with the moon,
The night will slip away
Like sorrow or a tune.

Eleanor Farjeon

SNOWFLAKES

I once thought that snowflakes were feathers
 And that they came falling down
 When the Moon Lady feathered her chickens
 And shook out her silver gown.

And then I began to look closer,
 And now I know just what they are —
 I caught one today in my mitten,
 And there was a baby star.

Marchette Chute

Poem *

Page 54,
 FLYING FREE

This poem by David McCord has no title and but two punctuation marks throughout. It is one part of a work called "Five Chants," and that title gives a clue to its reading. It is light nonsense, and the absence of punctuation allows it to be interrupted by the rhythm of the words alone. You should practise reading it aloud until you feel you have the right rhythm and lightness of voice to read it well to the class.

Have the pupils open their books to page 54 and allow them to follow along as you read the poem.

The poem needs little discussion as the pupils (especially the boys) will recognize it as an expression of the joy and freedom and fun a youngster feels as he climbs trees.

Tell the pupils to note, as you read it again and they follow in their books, the phrasing — how you read it so that the meaning is clear. For example, in the last two lines of the first stanza, there is no pause after the line "And get the ants." And in the line in the third verse "Swallows rooftops and TV," though there are no commas, there has to be a slight pause after each word. Do not dwell on the point, but make the pupils aware of it.

Have the pupils read the poem two or three times silently. Then allow pupils who volunteer to read the poem. The rest of the class should listen with books closed.

In another period, you may wish to use the poem for choral reading.

C. ACTIVITIES RELATED TO BLOCK 139

writing a poem

- *1. Guide the pupils in writing poetry. Proceed somewhat as follows:

In the story about Emily Carr there are many sentences and ideas that could become poems. Look on page 52:

" . . . of sap gushing in every leaf, of push, push, push, the bursting of buds, creeping of vines. Everything expanding every minute . . . "

How would you write " . . . sap gushing in every leaf, . . . "

Sap,
Gushing in every leaf.

or

In every leaf,
Sap gushing.

Can you find or think of other phrases to go with this one?

For example, Sap,
 Gushing in every leaf.
 Buds,
 Bursting on every tree.
 --- --- ---
 --- --- ---

And now a way to end! It's Spring!

Find another sentence or idea from the story and write another poem. Don't forget to experiment with word order and different groups of words on lines. There are no set rules for writing poems. *You* are the poet.

Group A
(related to
Interpretation
Lesson 12)
ords that evoke
sensory images

- *2. The writer of the story "Listen to the Wind" used *chittering*, *screamed*, *scolded* to describe the noise of the squirrels; he used *thundered*, *growly*, *harumph* to describe Mr. Bear's voice. Discuss briefly the effect produced by these different words and help pupils to extend each list.

Use STORIES
TO STUDY,
Pages 18-19

3. Have the pupils re-read "Listen to the Wind" and underline the words or phrases that tell how (i) Mr. Bear, and (ii) the squirrels, moved. They might use different colored pencils for this, and on completion, compare the description of movement just as they did sound in Activity 2.

Group A
research
project

4. Some pupils might be interested in making an independent study of a favorite author, listing his books, the subjects he generally writes about, and preparing a brief summary of one of the books.

5. Discuss with the pupils the Caldecott awards and with them, look at some of the winning books. They might then identify the illustrators of some of their favorite books.

oral

- *6. Have the pupils look for the names of the illustrators of various selections in *Flying Free*, and compare their work. Which is their favorite artist? Why?

BLOCK 140

I SKILLS LESSONS

A. LISTENING

To understand sentence meaning — direct narration

Lesson 12: page 415

Lesson 13: page 416

B. WORD PERCEPTION

Structural analysis — change in form of rootword

Lesson 60: page 254

Practice Book: page 19

C. INTERPRETATION

Understanding sentence meaning — direct narration

Lesson 13: page 338

STORIES TO STUDY A and B: page 24

D. SPELLING

Page 287	Word list	1. earlier carried myself laid ourselves	2. early busy hurried	3. paid played roofs business
	Test-Study	calves thieves today	tomorrow tonight toys	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Each person's
abilities are
important in
his community.

1. **Oral Discussion** Have pupils recall the story "Fishin' Summer" in *Stories to Study*. Both the setting and the concepts are similar to those in the story "Doctor Dan." Ask pupils the various tasks performed by men, women and girls in the co-operative fishing venture. Have them tell how all tasks are necessary if the venture is to be successful. Point out that one can even be of help when he is disabled as Billy was.
Have pupils discuss the occupations of their fathers and mothers, bringing out the fact that everyone's work is important to the community.

2. Writing

Possible
themes

- a) An account of the varied positions that must be filled in order that a local industry can operate.
- b) List all the people that work at the school, and tell how each person contributes to making the school run smoothly.
- c) Interesting jobs.
- d) The most unusual job I know.

B. READER SELECTION

"DOCTOR DAN"

Theme Each person's abilities are important in his community. (A fisherman learns to appreciate a "doctor.")

1. Vocabulary



Many regional expressions and words used by fishermen are used in this story. It might be wise to explain some of the more unusual words and phrases before the reading. The list below gives explanations for your convenience.

hard to port - to turn hard to left
growler - iceberg
bow (bou) - the forward part of a boat
spines of a sculpin - a sculpin is a fish with spines on its back
b'y - boy
wool-gathering - day-dreaming
cleared the narrows - sailed out of the narrow entrance to the harbour
cod - a large fish (10 to 35 lbs.); one of the leading food fishes of the world
dory - a rowboat with a narrow, flat bottom and high sides; used mainly by fishermen
schooner - a kind of large sailboat (see the illustration on page 58)
fathoms - a unit of measurement equal to six feet used to measure depth of water
tommy-cod - a fish that resembles the cod but is much smaller in size
headland - a point of land reaching out into the water
cove - a small, sheltered bay
allowed - admitted

2. Directing the reading

From the presentation of the vocabulary and from the illustration on Page 55, pupils will realize that they are going to read a story with boats and fishing in it. Present the title and have pupils speculate what possible connection it might have to a fishing or boating story.

Sensing
emotional
reactions

This selection is a good illustration of rapid changes in emotional reactions as situations change. The reactions of the two boys also give indications of their character.

Suggested questions to guide the reading:

	B	A
Page 55	Which words tell us that Jigger is angry?	Read what Jigger said in a way that shows his anger.
Pages 56-57	How did Danny feel when Jigger scolded him? How do you know? Did Jigger stay angry? Why had Danny not been paying attention to where he was going? What does the phrase "wasn't one to hold a grudge" mean?	Was Jigger right to be angry at Danny? How did Jigger's mood change? Why? How did Jigger feel when he saw the schooner? How do you think Danny felt?
Pages 58-59	Why does Danny want to be the one to find the lost dory? Why did Jigger want to look at the trap? Did Jigger like fishing? How do you know? Did Danny like fishing as much as Jigger does? How do you know?	Why was Danny <i>puzzled</i> ? How does Jigger feel about fishing? What things on these two pages tell you?
Page 60	Why did Jigger start to sing? How do you think he felt when the engine stopped? How would Danny feel? Which boy knew what to do? Why do you think he knows?	Jigger changes rapidly in his moods. What changes are indicated on this page? Which boy do you think would feel more nervous when the engine stopped? Why?
Pages 61-63	How do you think Danny felt as he waited for Jigger? How do you think Jigger felt as he lay all alone on the ledge? How would he feel as he heard Danny calling? How does Jigger show he was brave? Danny? What did Danny do that shows he can think quickly?	Why did Danny keep "his eyes off the gray ocean, heaving below" as he climbed down to where Jigger was? How does Danny change when he sees the difficulty Jigger is in?

How did Jigger feel when Danny started to wind the string on his finger? How do you think his feelings changed after his finger came out of the ring? Did Jigger change his mind about the importance of being a doctor? How do you know?

How do both boys show they are able to take care of themselves? How do you know it was hard for Jigger to pay Danny a compliment? What does "swallowed his pride" mean?

How did Danny feel about Jigger telling him he should be a doctor?

Following the reading, discuss how both boys changed in their feelings about the importance of fishermen and doctors.

There are many interesting dynamic conversations between the two boys. Have pupils work in pairs and prepare one conversation for oral reading to the group. Tell them that the listeners should be able to tell *how* the boys *felt* as they listen to the oral interpretation.

Oral reading

3. Following the reading

Practice Book

- a) Use Practice Book page 20
- b) The boys in this story sing snatches of a Newfoundland folk song. Your pupils would be interested in learning this song, or another typical Newfoundland song.

C. ACTIVITIES RELATED TO BLOCK 140

punctuation
as a clue to
intonation

- *1. "Doctor Dan" is filled with conversation between Jigger and Danny. The way in which the two boys say things to each other is sometimes shown by the punctuation that is used. For example, expressions are ended with periods, question marks, and exclamation marks. Can you find examples of all three? How would you say each expression? If you changed the punctuation, would it change the way you would say the expression? Would the meaning be changed? Listen carefully to your voice as you say each expression.

unusual
words

2. Have the pupils list unusual words and phrases from the story "Doctor Dan" and define them.

words for
emotions

- *3. Have the pupils choose a word from the following list to indicate how each of the boys felt in the situations given below the list.

furious	awestruck	puzzled	proud
frightened	helpless	successful	envious
admiring	relieved	delighted	thankful
surprised	alert	hurt	insulted

- a) The big schooner sailed by.
- b) Jigger caught a cod immediately.
- c) The engine wouldn't start.
- d) The iceberg almost hit the boat.
- e) The chain slipped off Jigger's thumb.
- f) Danny climbed down to Jigger.
- g) The boys complimented one another.

Group A
writing a
story

* 4. Write a story around the following information:

Time — twenty years later
Place — the same area
People — Jigger, now the owner of a fishing fleet
 Danny, now a successful doctor on vacation
Title — “Jigger Rescues Doctor Dan”

(related to
Listening
Lesson 13)
synonyms
for “said”

* 5. Tell the pupils that in the story, “The Shadow That Lost His Rabbit” there were many words used instead of “said.” Have them develop a list of as many of these words as they can remember.

Discuss the reason for using a variety of words.

classify
words

* 6. Have the pupils add to the list of words developed in Activity 5, from their own vocabularies. Then classify the complete list as (i) words used when the speaker is excited; (ii) sad; (iii) frightened; etc.

The pupils might keep this list in a place convenient for reference while writing.

BLOCK 141

I SKILLS LESSONS

A. LISTENING

To teach pupils to listen to classmates in an oral reading situation

Lesson 14: page 418

Lesson 15: page 418

B. WORD PERCEPTION

a) Phonetic analysis — syllabication and accent

Lesson 29: page 233

Practice Book: page 21

Lesson 30: page 234

Practice Book: page 22

b) Structural analysis — review compound words

Lesson 61: page 255

C. INTERPRETATION

Oral reading

Lesson 72: page 388

Lesson 73: page 389

D. SPELLING

Page 288	Word list	1. hothouse ice cream oilcloth sidewalk toothache loose	2. lost grew maybe	3. hairbrush lose all ready already
	Test-Study	waterfall hot dog underwear	snow-white horseshoe careful	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Beautiful
things are
important
to people.

1. Oral Discussion

Have pupils recall the story "Golden Windows" in *Stories to Study*. Discuss the boy's feelings about the windows, bringing out the fact that the windows served no practical purpose for him, and that it was their beauty that caused him to spend his spare time looking at the windows, and to take the long walk for a closer look.

Ask pupils to say which lovely things are important to them. Their answers should reveal beauty in many areas, nature, music, poetry, art, objects.

Recall the selection on Emily Carr and the things that she found beautiful. Discuss the effect the beauty of nature had on her.

2. Writing

Possible
themes

- The people of Greenville fight to save the trees.
- The most beautiful (sound, sight, taste, smell) I know and why I think so.
- Describe a museum, art gallery, a ballet, or a beautiful movie.

B. READER SELECTION

"THE NUREMBURG STOVE"

Theme

Beautiful things are important to people. (A young boy can't bear to be parted from a beautiful stove and later becomes a famous artist.)

1. Vocabulary

porcelain
Hirschvogel
dogged (dog'id)
florin (a gold or silver
coin used at
different times
in many countries
of Europe)
Munich

demon
museum
fragrant
ducat (a gold coin worth
much more than a
florin)

2. Directing the reading

Present the title. Then have pupils look at the illustration on page 65. Ask them if they can tell, by looking at this beautiful stove, the time in which the story takes place. Establish the setting and the time (probably early 1800's).

Sensing *
emotional
reactions

This story is divided into two chapters. You may wish to use two periods for the reading.

Suggested questions to guide the reading:

Chapter 1

B

A

Pages 64-67

How does August feel as the story
begins? Why?

How do the children feel about Hirschvogel?
Why did they love the stove so much?

B

How do you think the other children feel toward August? Why? Does August enjoy telling stories? How do you know?

Pages 68-70

Why did the father sell the stove? Was he happy about it?

How did Dorothea feel about the news? August?

How did August act when the men came to take away the stove? Why did he act this way?

Chapter 2

Page 71

What did the neighbor tell August he could do? What idea did this give August? How do you think he felt now?

Pages 72-74

What did August do? How did he feel when he crawled inside the stove?

Did the stove really speak? How did August feel?

What things did August wonder about when he woke up? How do you think he felt?

Did someone else like the stove? How do you know? Who do you think it is?

How do you think the person felt when he opened the door of the stove and saw August?

How did August feel when he was discovered?

A

August's feelings change three times during this part of the story. How did he feel and what caused the changes?

How did the father feel when he came home? How do you know?

Why was the father so upset? How do you know? Do you think he cared how the children would feel about losing the stove?

Who was most upset about losing Hirschvogel?

What was the difference in the way Dorothea and August felt about the stove?

Why do you think August stayed beside Hirschvogel all night?

Why did August act in such a way when the men came for the stove?

What did the neighbor do to make August feel a little better? Do you think August's plan was wise?

Why didn't August feel afraid as he climbed into the freight car? What made August feel safe?

B

Pages 75-76

Why did August tremble as he climbed
out of the stove?

Was the king angry at August? Why not?

Why did the king become angry?

What did the king ask August to do?
How do you think August felt?

Does this story have a happy ending? Do you think
August's family was happy? Why? August? Why? The king?
Why?

A

What kind of man was the king? Why do you
think so?

Why wasn't August afraid to speak to the
king?

How did August feel when the king asked
him to stay?

3. Following the reading

Practice Book

a) Use Practice Book page 23.

Poem

b)

BEAUTY

Beauty is seen
In the sunlight,
The trees, the birds,
Corn growing and people working
Or dancing for their harvest.

Beauty is heard
In the night,
Wind sighing, rain falling,
Or a singer chanting
Anything in earnest.

Beauty is in yourself.
Good deeds, happy thoughts
That repeat themselves
In your dreams,
In your work,
And even in your rest.

E-Yeh-Shure'

C. ACTIVITIES RELATED TO BLOCK 141

descriptive
words

- *1. The artist who drew the picture of the Hirschvogel stove on page 65 used the description of the stove in the story so that he would know what the stove looked like. Find all the words in the story that would tell the artist how to paint the picture. List the words under these headings:

size

color

shape

materials

parts of the stove

Can you find all these things in the picture on page 65?

writing a
description

- *2. Do you have something in your house, or do you know of something that was made carefully and with pride? Could you describe it the way the author described the Hirschvogel stove? Could an artist paint a picture from your descriptions or do you need to tell more about the size, color, shape, materials, and the different parts?

words for
people who
do something
special

3. The following words appear in the story "The Nuremberg Stove." All but one end in -er. Have the pupils tell what each word means (for example, a *painter* is someone who paints).

painter
trader

potter
mover

maker
woodchopper

artist

Group B
compound
words

4. Review with the pupils the term "compound words." Then have them look through the story "The Nuremberg Stove" and list all the compound words.

Group B
meaning of
derived words

- *5. Have the pupils complete the following sentences:

- a) If *golden* means "made of gold," *wooden* means _____.
- b) If *uneven* means "not even," *unseen* means _____.
- c) If *tearless* means "without tears," _____ means "without fear."
- d) If *softly* means "in a soft way," _____ means "in a slow way."

expressing
emotions

- *6. If you were August inside the stove, how would you feel

- a) if your father were waiting when the stove was opened?
- b) if the stove were loaded on a boat to go to a far-away country?
- c) if you were in a museum when the door was opened?

Write what you would say in each case.

BLOCK 142

I SKILLS LESSONS

A. LISTENING

(No lessons suggested for this block)

B. WORD PERCEPTION

Vocabulary development

Lesson 12: page 216

Practice Book: page 24

Lesson 13: page 218

Practice Book: page 25

C. INTERPRETATION

(No lessons suggested for this block)

D. SPELLING

Page 288	Word list	1. February library chimney family dandelion minute	2. anything everything something nothing	3. somebody sometimes everybody anybody nobody
	Test-Study	inside outside beside(s)	three-sided sideboard side road	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)



This story is more difficult to read. It is suggested that it be read only by the students of Group A. See the Introduction, page 4.

Theme:
In some
reading, a
vivid
imagination

1. **Oral Discussion** Recall with the pupils several stories from the listening or interpretation program that are fanciful. ("Old Man of the Flowers," "The Shadow That Lost His Rabbit," "The Lion-Hearted Kitten") Have the pupils recognize that these things didn't really happen but that it's fun to imagine, as we read, that they could happen.

Have pupils suggest other familiar stories that are imaginative, and then, in contrast, suggest selections that are factual and require no imagination on the part of the reader.

2. Writing

Possible
themes

- a) A class list of "recommended" books that are imaginative.
- b) Write "ads" for favorite imaginative books for use on the library bulletin board.
- c) Write a fanciful story.

B. READER SELECTION

"THE MAGIC BEGINS"

Theme

In some reading, a vivid imagination is important. (The ship had to be magic, for it did things no ordinary ship could do.)

1. Vocabulary

Radcliff-on-sea	shillings
threepenny bits	sixpence
boar's head	twopence
"carved and gilt"	

The vocabulary listed for this lesson helps to establish the English setting of the story. Discuss each word as it is met in context.

2. Directing the reading

Have the title located in the Table of Contents. Relate it to the oral discussion and have the pupils predict whether the story will be factual or imaginative.

Be sure pupils note, as they read, the matter-of-fact events of the first part of the story that are in marked contrast to the magic of the later events.



Be sure pupils read at a time only as much of the story as you indicate. Otherwise your questions to predict outcomes will be ineffectual.



As it has been suggested that this story be read only by the better readers, just one set of questions is given.

Predicting
outcomes
Page 78

Why was Peter surprised to find the little shop?
What was the shop like?

Do you think Peter will find anything in the shop to interest him?

Page 79

Describe the boat Peter wants.
Why is he a little bit worried?

Do you think Peter will buy the boat?

Page 80

Describe the old shopkeeper.
Do you think he wants to sell the ship? Why?

Do you think he will sell the ship to Peter?

Page 81

How much will the ship cost?
Will Peter be able to buy the ship?

Page 82
to last
paragraph

Did Peter pay the price the old man had given on Page 81?
What trouble has he made for himself by spending all his money?
Will Peter get home by the short-cut?

Pages 82-83
to last
paragraph

What suddenly startled Peter?
How does he explain the strange thing his ship can do?
Why did Peter forget the time?
Why is time so important?

Pages 83-84

(Be sure your pupils are familiar with the tide and its accompanying dangers.)

What has Peter noticed?
Why was time so important?

Page 85

What did Peter do as the water rolled towards him?
What happened when Peter wished to be home?
Peter had been frightened. How do you suppose he felt when he saw the boat?
What will happen next?

Page 86

Is this what you expected to happen?
Where do you think the ship will take Peter?

Page 87

How high had Peter been flying?
How can you tell the ship flies well?
What did Peter do with his ship?
Why do you think the ship landed up the path instead of on the lawn?
Will Peter tell his family about the magic ride?

Distinguishing
fact and fiction

Following the reading return to the title, "The Magic Begins."
Ask the pupils to identify the point in the story at which the magic begins. They will likely mention the boat's slipping into Peter's pocket.

List all further "magic" that Peter met. Then suggest to the pupils that they re-read the first part of the story and see if the author gave any hints that it was going to be a story of magic.

They should note for example, that Radcliff-on-sea was a *new* town but Peter had found an old, old street; that in the dark shop he could see the ship clearly; that "without knowing what happened" he went into the shop, etc.

In summary, ask again "When did the magic begin?"

Tell the pupils that "The Magic Begins" is part of the first chapter of a book called *The Ship That Flew* by Hilda Lewis (Oxford University Press, 1965). The rest of the book tells of the adventures Peter and his brother and sisters had with the magic ship. Suggest that the pupils might like to see if their library has the book and read the whole book.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 26.
- b) Read the poem, "Otherwise."

OTHERWISE

There must be magic,
Otherwise
How could day turn into night?
And how could sailboats,
Otherwise,
Go sailing out of sight?

And how could peanuts,
Otherwise
Be covered up so tight?

Aileen Fisher

Poem

Page 88,

FLYING FREE

RATHERS

The ideas expressed in this poem are rather simple and should require little discussion. However, it is difficult to read well because the lines vary in length and in their rhythm.

Read the poem to the class. Discuss briefly who the "I" might be and what his main interest likely is.

Read it again and have the pupils tell you the pictures they saw and the sounds they heard. Have them open their books and choose a line or some special words that particularly helped them to "see" or to "hear." Keep the discussion very brief.

Read the poem once more.

C. ACTIVITIES RELATED TO BLOCK 142

adjectives

- * 1. The story "The Magic Begins" has in it many adjectives to help describe things. In the first sentence, for example, the street is described as narrow, little, and dark. A number of nouns from the story are listed below. For each noun find as many adjectives from the story as you can to describe it. The last three nouns are not from the story. Can you think of two or three adjectives that could be used to describe them?

<u>Noun</u>	<u>Adjective</u>
street	narrow, little, dark
window	
boat	
bell	
cliff	
sea	
mountain	
tree	
bird	

writing a story

- * 2. Can you think of a story using the last three nouns in the list and the adjectives to describe them? Write the story.

discussion

- * 3. Have the pupils talk about the kinds of creatures usually found in stories of magic, such as wizards, elves, gnomes, goblins, fairy godmothers, etc.

oral
language

- * 4. Have several pupils prepare to share a story of magic that they have read independently. This might be an oral report of the story, oral reading of exciting parts, or a brief written evaluation. Remember all children do not like all books and there might well be unfavorable comments. These should be discussed and encouraged, if valid.

Poem
Page 90,
FLYING FREE

MANY MOTHERS TO MANY DAUGHTERS

This is an amusing verse about the trouble a mother has in getting her daughter off to school. But the title implies that this "last minute rush" takes place in many homes. The success of this poem will depend on your reading. The poem has a breathless quality as the mother rushes around finding all the things the child needs. Pay particular attention to the interpretation of the last line of each verse; your intonation should be different for each verse — from amused tolerance through growing impatience to probable relief that Kate's off at last in the last verse.

As the situation is a familiar one to all children, the poem really needs little discussion. Read it first *without the title* and with pupils' books closed. Ask the pupils what they think the title might be. Then suggest that they turn to the Contents page and find the title of the poem on page 90. Discuss briefly the significance of the title and why the poem wasn't called simply "Kate! Kate!"

Read the poem again to the pupils for its fun and the rush of its words.

You may wish to have pupils choose their favorite verse to read to the class. But be sure the poem is not spoiled by too much repetition or by poor oral reading. If you think your pupils cannot read well enough orally, omit this step.

BLOCK 143

I SKILLS LESSONS

A. LISTENING

To use context to determine word meaning

Lesson 16: page 418

Lesson 17: page 419

B. WORD PERCEPTION

Phonetic analysis — vowels: *r* and *l* controlled

Lesson 31: page 235

Lesson 32: page 235

Practice Book: page 27

C. INTERPRETATION

Understanding sentence meaning — pronoun reference

Lesson 14: page 339

D. SPELLING

Page 289	Word list	1. drawer floor store blood stood stool	2. hurry herself heard	3. calendar apartment lovely world
	Test-Study	color rather farther	strong work front	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Team members
must work
together.

- 1. Oral Discussion** Ask pupils if they are or have been members of any teams. Those who have not been team members themselves may have parents, brothers, or friends who are.

Discuss the different goals and tactics necessary in individual and team sports. Pupils should experience no difficulty with the idea that winning is a major goal in both but that in team sports the individual works to help the team and some members never get a chance to actually score but either defend or assist their teammates. Pupils will be able to give examples from hockey, basketball, and football.

2. Writing

Possible
themes

- a) The boy who wouldn't pass
- b) Too many short-stops
- c) Too small to play
- d) A description of team play in some game

B. READER SELECTION

"LUMPY"

Theme

Team members must work together.

(Lumpy surprises everyone, even himself, when he makes his "lumpiness" pay off for the team.

1. Vocabulary

posted	face-off
wiry	guard (ed)
defence	clobber

2. Directing the reading

Present the title of the story and tell the pupils that "Lumpy" is a nickname. Have them tell why they think a boy might be given this nickname. Tell them that this is a hockey story and have them speculate why it is called "Lumpy."

Inferring

Your guiding questions and discussion should require pupils to support their answers (i) by reference to the story — what the author has stated directly, or implied indirectly by his use of specific words, sentence patterns, or punctuation; and (ii) by reference to their own experience — what they know to be true.

Suggested questions:

B

A

Page 91

Where did all the boys rush off to?
Who didn't go? Why not? How did
Tommy feel? Why did he feel this way?

Why didn't Tommy rush off with the other
boys?

B**A**

Page 91

Why were all the boys around the notice board excited?

Why did Tommy think he didn't have a chance?

How does Tommy feel?

What does the author say that makes you think this?

Pages 92-93

What did Tommy hear the boys saying?
Why didn't he tell them he wasn't going to play?

Why didn't Tommy talk to the boys?

Why did Tommy think Mr. Walker had made a mistake?

Why had Mr. Walker put Tommy on the team?

Why didn't Tommy finish the sentence about the other fellows?

Did Tommy believe Mr. Walker when he said Tommy was the best person for defence?
Why do you think that?

What did Tommy think the boys were whispering about? How does he feel?

Why did Tommy try not to listen to the whispering? Do you think Tommy is excited about playing the game?

Pages 94-95

Why did Tommy bump the puck away from Jim?

Tommy didn't think the other boys wanted him to play. Why then did he work so hard to play well?

How did Jim get the puck again?

Why did Jim race down the ice?

How did Tommy play?

What does "he really smothers it!" mean?

Why did Bob reach down to help Tommy up?

How does Tommy feel now? How do you know?

How do you think Mr. Walker feels about Tommy?

Following the reading, discuss who — Tommy or the other boys — learned the most. Bring out that Tommy learned that he could do things well but that the other boys learned that it takes many kinds of abilities to really make a team, and that you shouldn't judge a person's ability until he's had a chance to prove himself.

3. Following the reading

- a) Use Practice Book page 28.

Poem

Page 96,
FLYING FREE

JONATHAN BING

This is a nonsense poem that most children enjoy both for the nonsense and the rhythmical quality of the lines.

There is no need for discussion.

Read the poem to the pupils. Then have them open their books and follow as you read it again.

Have the pupils read it silently and then have one or two pupils read it orally.

Pupils enjoy "Jonathan Bing" in a choral reading situation. Be sure the reading is kept light and rhythmical. Choral reading is most often spoiled by reading too slowly and too heavily or loudly.

C. ACTIVITIES RELATED TO BLOCK 143

making a
list of
special words

- * 1. Each sport, including hockey, has special terms used to describe the game and the equipment used. Look through the last part of the story about Lumpy and find all the special hockey terms used. Perhaps, if hockey is your favorite sport, you can add to the list. Or you may wish to choose another sport, like baseball or soccer, and make a list of the terms used.

writing a news-
paper report

- * 2. You probably know that newspaper reporters attend all important games and write a report for their papers. How would you like to be a sports reporter?

You may want to start your assignment by looking at the sports page of your newspaper to find out how a reporter tells about a game. Then, go to see a game, watch one on TV, or make one up and write a news story about it. You will want to keep the list of special terms handy.

Inferring

3. Mimeograph the following exercise.

The three sentences at the top tell about three boys. Read each of the other sentences and put the numeral 1, 2, or 3 after each according to which boy you think the sentence is about.

1. He was proud.
2. He was popular.
3. He liked to be alone.

- a) "Be on our team," shouted all the kids. _____
- b) He walked away from the gang. _____
- c) He didn't have a best friend. _____
- d) He thought his bike was the finest. _____
- e) He liked to read better than anything else. _____
- f) Mothers were glad when he came to play at their houses. _____
- g) He bragged about his big allowance. _____
- h) All the boys wanted to come to his house. _____
- i) He wouldn't even talk to the new boy. _____
- j) He sat in a corner by himself. _____

words with
special
meanings

- * 4. In the story "Lumpy" many words that apply especially to hockey are used. Even if Mr. Walker had not said it was a "hockey" team he was talking about, you would recognize the game because of the special words. If you read a story that had the following words, what would *it* be about?

- a) pitcher, catcher, mitt, run, base, umpire, diamond, fielder
- b) basket, court, toss-up, referee, whistle, score, dribble, bounce, foul
- c) "on your mark," starter, "breaking the tape," lanes, timer, judge, running shoes

Group A
writing a
sequel

5. Write a follow-up to the story, "Lumpy." What happened before the next game that the team played? Discuss with the pupils some possible conversations that took place (i) as the boys were going to the rink; (ii) in the dressing room; (iii) on the ice.

BLOCK 144

I SKILLS LESSONS

A. LISTENING

To recognize emotional reactions of story characters

Lesson 18: page 420

Lesson 19: page 422

B. WORD PERCEPTION

a) Using the context

Lesson 5: page 211

Practice Book: page 29

b) Phonetic analysis — two sounds represented by *c, g*

Lesson 30: page 234

c) Using the dictionary — word meanings

Lesson 79: page 268

Practice Book: page 30

C. INTERPRETATION

Sensing emotional reactions — character traits

Lesson 15: page 339

STORIES TO STUDY A and B: pages 25-26

Lesson 16: page 340

STORIES TO STUDY A and B: pages 27-28-29

D. SPELLING

Page 290	Word list	1. gingerbread wagon orange concert since accident	2. piece place nice	3. danger guest picture circus
	Test-Study	guessed large	manage giant	scare fence

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Groups are
sometimes
unwilling to
accept new
members.

- 1. Oral Discussion** Consider some of the membership requirements in organized groups to which pupils belong (cubs, brownies, etc.). Discuss the reason for these.

Have the pupils mention informal groups to which they belong and consider the membership. Ask how they decide who will belong. Groups considered may be "gangs," informal clubs, informal teams for games, etc.

Bring out the fact that often restrictions are imposed (openly or otherwise) on newcomers who may wish to participate in our activities. Be sure they realize that such restrictions in informal groups are frequently based on group solidarity rather than justifiable reasons.

2. Writing

Possible
themes

- a) Rules for membership in kindergarten, cubs, little league, etc.
- b) Our ball team (hockey, etc.).
- c) People I like to work (play) with.

B. READER SELECTION

"THE MEADOW"

Theme

Groups are sometimes unwilling to accept new members. (Mary Ellen's cousins didn't want to play with her — but she didn't mind.)

1. Vocabulary

glared	shoulder
particular	drowsily
barbed wire	jewels

2. Directing the reading

Discuss the title, bringing out the probable country setting.

Recognizing
emotional
reactions

As pupils read this story, help them to identify the emotional reactions of the story characters to various situations, and to see each as an indication of the person's character or personality.

B

A

Page 97

Why are the cousins unhappy about Mary Ellen's visit? How do you think Mary Ellen feels as she listens to them?

Why is Mary Ellen standing alone? How do her cousins show their feeling toward her?

Page 98

What did the cousins say about Mary Ellen? How did they act toward her? How will this make her feel?

How does the author show us how the cousins feel? How can you tell how Mary Ellen is feeling?

How would you describe the cousins?
Do you think Mary Ellen would be a good friend?
Why?

B**A**

Pages 99-100

Where have the children gone? Which cousin is being helpful? How can you tell she didn't speak very kindly to Mary Ellen? What has taken Mary Ellen's mind off her cousin's behavior?

Why does Mary Ellen feel differently now? Do the cousins feel differently?

Page 101

What game are the cousins pretending to play? Do you think they have changed their feeling toward Mary Ellen?

What have the cousins done? Why? What do you think of them?

What do you learn about Mary Ellen on this page?

Pages 102-103

Why didn't Mary Ellen look for the cousins? How can you tell that Mary Ellen likes flowers? How did she spend the afternoon? How can you tell she is enjoying herself? How are the cousins feeling now?

How did Mary Ellen spend the afternoon?

How did she feel about the meadow? What does this tell you about her? Why do you think she hid from the cousins? How do they feel now?

Does this mean they are feeling more kindly toward Mary Ellen?

Page 104

How are the cousins behaving? What is Mary Ellen doing?

Compare the way Mary Ellen feels with the way the cousins feel. Why do they feel so differently?

Page 105

Why were the cousins worried? Why do you think Mary Ellen was so slow answering her mother? Would you like Mary Ellen for a friend?

How do you think the cousins feel toward Mary Ellen now? How do you feel about her?

Following the reading, discuss the cousins' behavior. Encourage pupils to recognize that children must have the right to choose friends with similar interests, but to note too (i) that we cannot always cater to our own interests, (Mary Ellen was a guest and should have been treated with more courtesy) and (ii) that newcomers deserve a chance to prove themselves.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 31.
- b) Read "Meadow Surprises."

MEADOW SURPRISES

Meadows have surprises,
You can find them if you look;
Walk softly through the velvet grass,
And listen by the brook.

You may see a butterfly
Rest upon a buttercup
And unfold its drinking straws
To sip the nectar cup.

You may scare a rabbit
Who is sitting very still;
Though at first you may not see him,
When he hops you will.

A dandelion whose fuzzy head
Was golden days ago
Has turned to airy parachutes
That flutter when you blow.

Explore the meadow houses,
The burrows in the ground,
A nest beneath tall grasses,
The ant's amazing mound.

Oh! Meadows have surprises
And many things to tell;
You may discover these yourself,
If you look and listen well.

Lois Brandt Phillips

Poem

Pages 106-107,
FLYING FREE

AT THE GARDEN GATE

This is a delightful conversation in verse between a mother (likely) and her three children.

Read this poem first *without the title* and with pupils' books closed. Then have pupils find the title on the Contents page. Discuss its significance. Ask which other poem in *Flying Free* this one reminds them of?

This poem is an excellent example of the difference between the "look" of a poem (the way in which the poet arranges his lines on the page) and the way in which it is read. A major fault in the oral interpretation of a poem is a complete stop at the end of a line. Poetry must be read in "thought groups" just as in prose. For example, the first verse should be read as if written:

"Why so late at the garden gate?
Emily, Kate, and John.
'John, where have you been?
It's after six;
Supper is on,
And you've been gone an hour, John!
'We've been, we've been,
We've just been over the field,' said John.
(Emily, Kate, and John.)"

Have the pupils open their books and have them read the poem silently. Then tell them to follow in their books as you read the poem again and note the way in which the lines are read.

Discuss briefly the ideas. For example, "Which of the children is the leader? Which is likely the oldest? Why do you think so? What does mother mean by 'Do you want to get warts?'"

Read the poem again.

This poem could be interpreted delightfully in choral reading by parts. You might use three groups: one for the refrain parts ("Why so late at the garden gate?" "Emily, Kate, and John," etc.); one for mother's lines; and one for John's. Be sure the pupils are able to read the poem fluently before attempting the choral reading. Many will have memorized it after only a few readings.

C. ACTIVITIES RELATED TO BLOCK 144

writing a story

- * 1. Suppose one of the country cousins had come to visit Mary Ellen in the city instead of Mary Ellen going to the country. Write a story about what might have happened.

writing
a diary page

- * 2. Discuss with the pupils what a *diary* is and how a page of a diary might be written. Then assign the activity as follows:

Imagine that Mary Ellen keeps a diary where she writes down something about what happens each day. What do you think she might have written for the day in the story?

Group B
remembering
details

- 3. Mimeograph a list of details from the story "The Meadow" and have the pupils classify them as being related to the cousins, or Mary Ellen. For example:

- saw a sea of yellow and white and blue flowers
- tramped through the meadow crushing flowers
- watched the ants crawl round a daisy
- saw a treasure chest full of buttercup gold
- whooped and ran across the meadow
- watched a lady bug on a leaf
- liked to dig worms and catch fish

inferring

- * 4. Have the pupils write an answer.
Mary Ellen thought about "being a princess with a crown of white and gold and a dress of cornflower blue and dishes shaped like buttercups." What do you think the biggest girl cousin would have thought about being?

using
synonyms

- * 5. Mimeograph sentences from the story. Have pupils change the underlined word(s), substituting another appropriate one. For example, use sentences such as:
She sat down on the top step, dusted off her patent-leather shoes and took a long sip of the lemonade.

Mary Ellen stayed in the meadow all afternoon watching the clouds and thinking about the flowers.

Group A
(related to
Listening
Lessons
18 and 19)

6. Suggest to better readers that they might enjoy the book from which "The Skunk in Tante Odette's Oven" was taken – *The Talking Cat*, by Natalie Savage Carlson.

Group A
(related to
Listening
Lessons
18 and 19)
point of view
in writing

- * 7. "If the skunk could have talked to René Ecrette, it would have said . . ."
Have the pupils write the story from the skunk's point of view.

describing
emotional
reactions

- * 8. Have each pupil choose four people from stories read in *Flying Free* and describe
(i) how they felt, (ii) how they showed their feelings.

(related to
Interpretation
Lesson 16)
descriptive
words

9. Develop a list of words to describe both the tsar and the shepherd from the story
"To Your Good Health."

(related to
Interpretation
Lesson 16)
emotional
reactions

10. Write the following words on the board:

foolish, proud, stubborn.

Have the pupils copy the words and for each, write a sentence telling when (i) the tsar; (ii) the shepherd acted this way.

(related to
Interpretation
Lesson 16)
word meanings

11. Have the pupils re-read the story "To Your Good Health" and list all the words used instead of "said." Following this exercise, discuss the word lists to develop an understanding of the effect produced by the different words.

Group B
(related to
Interpretation
Lesson 15)
dramatization

- * 12. Have the pupils dramatize "The Tar-Baby." Be sure the audience evaluates constructively each performance.

BLOCK 145

I SKILLS LESSONS

A. LISTENING

To teach pupils to listen attentively to each other

Lesson 20: page 425

Lesson 21: page 425

B. WORD PERCEPTION

a) Phonetic analysis — letters *qu*

Lesson 34: page 237

b) Phonetic analysis — many letters represent the same vowel sound

Lesson 35: page 237

Practice Book: page 32

C. INTERPRETATION

Oral reading

Lesson 74: page 390

STORIES TO STUDY A and B: pages 27-29

Lesson 75: page 390

STORIES TO STUDY A and B: pages 18-19

D. SPELLING

Page 291	Word list	1. weak squirm question mark quarter quit once	2. quiet quite queer	3. squirrel square quarrel earthquake chews choose
	Test-Study	queen quick	to be two bees too busy	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Friendship.

1. Oral Discussion

Discuss what friendship means to the pupils. List descriptive words or phrases as they give them. Ask such questions as these: What would you expect a friend to do for you if you were sick, hurt, needed something, in trouble? What kinds of boys and girls do you like for friends? Should you have many friends or just one?

2. Writing

Possible
themes

- a) My best friend.
- b) Times when you need a friend.
- c) How to make a new friend.
- d) My favorite friends in books.

B. READER SELECTION

"DAMON AND PYTHIAS"

Theme

Friendship

(A cruel king recognizes true friendship.)

1. Vocabulary

There are no difficult words or unusual meanings in this selection except for the names.

Damon
Pythias
Syracuse
Dionysius

2. Directing the reading

Present these words in introducing the title and explaining the setting to the students prior to the reading of the story.

*

This story has come down to us from the writing of Cicero who lived in Ancient Rome (106-43 B.C.). Cicero told the story to illustrate the lack of true friends of the tyrant Dionysius of Syracuse. Dionysius condemned Pythias to death, who begged a respite to settle his affairs. Damon pledged *his* life for the return of his friend. When Pythias *did* return, Dionysius was so amazed that he pardoned both the young men.

Understanding
the main idea

This is a short story, told in a clear, concise manner. Pupils should read it, uninterrupted.

Have the questions on the chalkboard. Tell the pupils to read the whole story first. Then read the questions and find the sentences that answer the questions.

B

How did Damon prove his friendship for Pythias? Find three sentences on page 109 that give this main idea, and one on page 110.

How did Pythias prove his friendship for Damon? Find the main idea sentence on page 111.

A

How did Damon demonstrate his friendship for Pythias?

How did Pythias demonstrate his friendship for Damon?

How did the king feel about such a friendship?

B

Find the main idea sentence that tells you that the king knows the value of such true friendship.

A

How do you know that Damon trusted Pythias?

Which sentences are main idea sentences?

In the final discussion bring out the fact that these friends loved one another, would sacrifice life for one another, and had perfect trust in one another. Ask pupils if they agree with the king's last statement and why or why not?

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 33.
- b) Read the poem "Friends."

FRIENDS

We two walk hand in hand.
Your skin is dark, mine light,
They call yours black, mine white,
But we walk hand in hand.
We two are friends.
We both know winter time and snow
We both know summers much too hot.
I'm from a farm, while you are not.
We go to school dressed just the same,
We play the same,
We are the same.
We both like soup and bubble gum.
We share our soup, we share our gum.
But you are you and I am me,
In certain ways we don't agree.
You like to read,
I like to talk.
I ride my bike,
You like to walk.
Your hair is brown, my hair is too.
Your eyes are dark, but mine are blue.
We two are friends and understand
That always we'll walk hand in hand.

Claire Lippman Perry

C. ACTIVITIES RELATED TO BLOCK 145

story order

- * 1. The story of "Damon and Pythias" is made up of a number of scenes or episodes. In this story the episodes are arranged in the order in which they would actually happen. Would it be possible to arrange the episodes in other ways? For example, could the story start with a battle in the forest between Pythias and the robbers? with Pythias rushing into courtyard just in time to save Damon? Rewrite the main parts of the story with the episodes arranged in a different order. Which order do you like best?

story titles

- * 2. "Damon and Pythias" is a good title for this story because the story is about two men called Damon and Pythias. In a similar way "Watch Out, Jonathan!" could have been called "Jonathan," "The Dream" could have been called "Al," and "Gallons of Milk" might have been called "Ginny." What does a good story title make you want to do? Is it long or short?

List the titles of all the stories in your reader that you have read this year. Are they good titles? Why? Think of another title for each story. Compare your new titles with the titles invented by the other boys and girls in your class.

writing a story

- * 3. Choose one of the new titles and write a completely different story that might have that title.

discussion

- * 4. Discuss the question posed on Practice Book page 33. Pupils should note that Aesop was warning against poor friends while Cicero praised true friendship.

dramatization

- * 5. Have a group of pupils dramatize the story "Damon and Pythias." In a dramatization such as this the "lines" spoken by the characters should be spontaneous and in children's own language. There is no need to "write out" parts or to use the speeches in the book. In preparation, pupils should become thoroughly familiar with the story action and with the characters. Then what the characters say will come easily and naturally.

noting details
in illustrations

- * 6. Have pupils examine the illustrations in the story "Damon and Pythias." What has the artist done to indicate that this story took place a long, long time ago? List these things.

Then have the pupils look back through other illustrations in the reader. Are there other stories that took place in the past? How can they tell?

details that
help in visual
imagery

- * 7. Have pupils turn to Practice Book page 33. Have them suppose they had to illustrate, with one illustration only, each of the fables. Have the pupils underline the words and phrases that they would use when planning the illustration.

oral language

Have each pupil describe what his illustration would be like and what feeling he would try to convey in his illustration.

There is no need to actually have the illustrations drawn. This is a *language* activity.

BLOCK 146

I SKILLS LESSONS

A. LISTENING

To teach pupils to distinguish fact and fancy

Lesson 22: page 425

Lesson 23: page 427

B. WORD PERCEPTION

a) Using the context

Lesson 6: page 212

Practice Book: page 34

b) Using the dictionary — word meanings

Lesson 80: page 269

Practice Book: page 35

c) Using the dictionary — alphabetizing

Lesson 81: page 269

C. INTERPRETATION

Distinguishing fact and fiction

Lesson 17: page 341

STORIES TO STUDY A and B: pages 31-32

Lesson 18: page 342

D. SPELLING

Page 292	Word list	1. hound angry hour summer somewhere stockings	2. through though thing	3. thought Thursday thirsty thousand
	Test-Study	lie lying dirty	dirtier dirtying buying	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
We must
co-operate to
get along with
others.

- 1. Oral Discussion** Talk about situations in which groups of your pupils work together. Have pupils discuss what happens when there is a difference of opinion. Lead them to recognize that compromise, taking turns, rules, etc. are essential if groups are to function smoothly.

Extend the discussion to include home and playground situations. Be sure it is brought out that co-operation should not mean a domination by one person but a spirit of give-and-take, with rules and regulations set to meet the needs of the majority.

2. Writing

Possible
themes

- Ways of choosing teams (captains) for playing games.
- How we can work together to make our school pleasanter.

B. READER SELECTION

“THE CURIOUS CAT”

Theme

We must co-operate to get along with others.
(Everyone knows a cat can't talk — but Belinda's could!)

1. Vocabulary

naughty	straight	reasonably
curiosity	furiously	triumphantly

2. Directing the reading

Distinguishing
fact and fancy

Have pupils note the title in the Table of Contents and locate the story. No further preparation should be necessary.

To enjoy and understand this story, children must recognize which of the related events actually happened and which are products of Belinda's active imagination. Encourage pupils to see the events as they really happened, and recognize Belinda's interpretation of each.

Page 112

B

How does Belinda get into trouble? Do you agree with her teacher and her mother that she is naughty?

What does Belinda say makes her do naughty things?
Do you think Toby really talks to her?

What were Belinda and Toby playing? Do you think this really happened? What happened when Toby fell off the bed? Did that *really* happen? Why does Toby get angry at Miss Wilson?

A

Belinda is called Bad Belinda Brown, Naughty Belinda Melissa, and Poor Belinda. Do you think she deserves these names?

Why does she say Toby talks?

What parts of the story *really* happened? What did Belinda imagine? What does Miss Wilson do that upsets Belinda? Who does she like to think is upset by Miss Wilson's remarks?

Pages 113-115

B**A**

Pages 113-115

Do you think it is *really* Toby that gets angry? How do you know that Belinda pretends that Toby can really talk?

Is Belinda truly sorry for all the naughty things she has done?

Pages 116-119

How does Toby ask to play? What does Belinda imagine he is saying? How do you know Belinda is sorry for what she has done? Why does she try to get off to school without Toby following? Who *really* told Belinda how to answer her father? Why did she lie to her teacher?

How does Belinda explain her untidy hair ribbons? How does her mother explain them? Who is right? How can you tell Belinda *wants* to do better? Then why does she tell lies to her father and her teacher? Do you think Miss Wilson is a kind teacher?

Page 120

Why didn't Belinda want to put Toby in the cupboard? Why did Miss Wilson insist? Why do you think Toby is running away?

Why has Toby made such a fuss?

Pages 121-123

What does Miss Wilson think is the best thing to do?

Why did Toby *really* run out of the door? What did Belinda imagine he said as he ran? Why did Belinda pick Toby up? Belinda said "Whoops;" so did the old man. Who said it the third time? Who did Belinda and the old man pretend said it?

Why did Belinda run away?

How did she think her parents would feel about what she had done? How does the old man know Belinda has a talking cat?

How does the old man explain that most grown-ups can't talk to a cat?

What does Belinda say about living with Toby? Does she enjoy the "bad" things she does?

How does Belinda feel about having a cat like Toby?

Pages 124-125

Where did Belinda go? What made Mr. Periwinkle's house a pleasant place for a girl and a cat to visit? What plan did Mr. Periwinkle suggest? Who answered him? Who *really* spoke? What did Belinda do to try his plan?

What did Mr. Periwinkle and Belinda talk about? Who did Belinda pretend was taking part in the conversation?

What did Mr. Periwinkle advise? Did Belinda try it?

Page 126

How can you tell Belinda has been behaving? Has Toby decided to be *very* good all of the time? How do you know?

Do Belinda and Toby like Mr. Periwinkle's plan?

Following the reading, discuss Belinda's use of Toby as "someone to blame" each time she misbehaved. Relate the story to the preparatory oral discussion, and have pupils recognize the improved situation that resulted when Belinda decided to co-operate. Pupils should note, too, that while it may be fun at the moment to defy the group, the results are usually unpleasant.

Some pupils might also consider Belinda's habit of talking to, and for, her cat, and relate this to the loneliness that often accompanies failure to co-operate.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 36.
- b) Read the poem, "Cat." Consider whether or not it could have been Toby and Belinda that the author wrote about.

CAT

My cat
Is quiet.
She moves without a sound.
Sometimes she stretches herself curving
On tiptoe.
Sometimes she crouches low
And creeping.

Sometimes she rubs herself against a chair,
And there
 With a *miew* and a *miew*
 And a purrrr purrrr purrrr
 She curls up
 And goes to sleep.

My cat
Lives through a black hole
Under the house.
So one day I
Crawled in after her.
And it was dark
And I sat
And didn't know
Where to go.
And then —

Two yellow-white
Round little lights
Came moving ... moving ... toward me.
And there
With a *miew* and a *miew*
 And a purrrr , purrrr , purrrr
My cat
Rubbed, soft, against me.

And I knew
The lights
Were MY CAT'S EYES
In the dark.

Dorothy Baruch

- c) Pupils might dramatize some of the situations described. The person who takes Toby's role should, of course, confine his comments to "meows" while the one who plays Belinda will speak for both herself and Toby.

C. ACTIVITIES RELATED TO BLOCK 146

Understanding
sentence
meaning

- *1. Mimeograph the following sentences from "The Curious Cat."
Have the pupils express the idea in each sentence in their own words.

Belinda toasted her toes in front of the fire.
"Guess that'll hold them," said Toby.
Miss Wilson said, "Curiosity killed the cat."
A small furry ball shot between Mr. Baxter's legs.
The room rustled with giggles and whispers.

Group B

(related to
Interpretation
Lesson 17)
distinguishing
fact and fancy

2. Have pupils re-read "A Handful of Balloons" and list (i) four things that could really happen; (ii) four things that could not happen.

classifying

3. Have pupils write the headings: true; could happen; make-believe and then under each, list three appropriate TV programs.

(related to
Interpretation
Lesson 17)
oral-
conversation

- *4. Have pupils pretend to be different people (a policeman, a little boy going to school, an old lady, a pilot, a bus driver, etc.) who saw Sammy floating in the air and dramatize the conversation as they report what they saw. Choose suitable conversation partners, depending on the role given the pupil.

Group B

writing
sentences

5. Write the following names on the board: Belinda, Peter, Donald, Toby, Sammy, Miss Wilson. Have the pupils write one interesting sentence about each. (This can be done only after completion of all the lessons for Block 146.)

(related to
Listening
Lessons
22 and 23)
dramatization

6. Have the pupils think about Peter ("Peter and the Wolf") and Donald ("The Magic Circle") and the deeds they did. Then have them dramatize a situation in which they meet and tell each other about capturing wolves and robbers.

writing an imag-
inative story

- *7. A talking cat, balloons to make you fly, medicine to make you as big or as little as you wanted to be, a magic lamp, a magic carpet — what would you like to have? Imagine whatever magic you would like and then write a story about the adventures you might have.

BLOCK 147

I SKILLS LESSONS

A. LISTENING

To teach pupils to form sensory impressions

Lesson 24: page 430

Lesson 25: page 432

B. WORD PERCEPTION

Vocabulary development

Lesson 14: page 219
Practice Book: page 37

Lesson 15: page 221
Practice Book: page 38

C. INTERPRETATION

Forming sensory impressions

Lesson 19: page 343
STORIES TO STUDY A and B: pages 34-35

D. SPELLING

Page 292	Word list	1. both bother brother rather grandfather grandma	2. answer unanswered beautiful	3. garage garden tired tongue
	Test-Study	meeting beating sitting	singing shipping wagging	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Children can
learn from
their
grandparents

1. Oral Discussion Discuss the kinds of things children do, and talk about, with their grandparents. The idea of learning things from older people will be familiar to all pupils. Pupils who have little actual contact with grandparents may have older friends or neighbors whom they could use as reference figures in the discussion. Centre the discussion on the kinds of things older people often tell children – tales of days when they were young; facts about particular interests, such as gardening, nature, games, and so on.

2. Writing

Possible
themes

- a) List things that could be learned from a grandmother or grandfather.
- b) My grandmother or grandfather teaches me to _____.
- c) I like to visit my grandfather because _____.
- d) I wish my grandfather or grandmother would teach me to _____.

B. READER SELECTION

“THOMAS AND THE SNAKE”

Theme Children can learn from their grandparents.
 (Grandfather shows Thomas what his poisonous snake really is.)

1. Vocabulary

- | | |
|-------------|------------|
| gramophone | spectacles |
| mantlepiece | beckoned |
| range | gopher |

2. Directing the reading

Forming
sensory
impressions
Pages 127-128

Tell pupils that Thomas visits his grandparents’ farm and learns about wild life from Grandfather.

Have pupils examine the illustration on page 127 and note the objects that seem unusual to them. Tell them that the first part of the story takes place in this room. Have them read this part of the story, ending at paragraph 3 on page 128. Have pupils close their books and give a detailed description of the room.

Ask pupils what sounds they heard as they read this part of the story.

Allow the pupils to read the remainder of the story without interrupting by questioning. Then discuss as suggested. (One set of questions only is given.)

Page 128

- What did you see as Grandfather showed Thomas his garden?
- What kind of day do you think it was?
- What sounds might there have been?

Why did Thomas ask if he could go for a walk?

Page 129

How do you think the dog acted as it and Thomas set out? Was Thomas glad to be out of the house? How do you know?

Page 129

What sounds might you hear when Thomas and Bruce got to the top of the hill?

How did Thomas look as he swung from the tree? paddled in the creek? Was the water cold? How would he look? What did the dog do when Thomas was paddling?

What did you hear when Bruce found the rabbit's burrow? What do you think Thomas did when he heard the dog?

What words does the author use to help us to see better what the dog was doing? What Thomas was doing?

Page 130

Thomas didn't hear or see anything when he put his hand in the hole. What made him think he'd been bitten? Did *you* feel the bite? How does the author help you to feel the bite? What did you hear as Thomas felt the pain?

How do you know that Thomas ran fast?

What did you see as Thomas went into the house? What did you hear?

How did Mother look? Grandmother? Why did they look this way?

What did the grown-ups do after Grandfather looked at the bite? Why did they do this?

Page 131

Why did Thomas calm down?

Describe the scene as Grandfather is investigating the burrow. What words in the second paragraph on page 131 would help you if you were to illustrate this scene?

How did Thomas look as the little gopher peered out?

How do you think the gopher felt? Grandfather? Thomas? What might Grandfather say? Thomas?

What do you think the gopher did?

Discuss what Thomas learned from Grandfather. Bring out the fact, though, that what Grandfather had said really was the cause of Thomas thinking he'd been bitten by a snake.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 39.
- b) Read the poem. Whose visit to the grandparents, Amy's or Thomas's, was most interesting? Why?

AMY ELIZABETH ERMYNTRUDE ANNIE

Amy Elizabeth Ermytrude Annie
Went to the country to visit her Grannie,

Learnt to churn butter and learnt to make cheese,
Learnt to milk cows and take honey from bees.

Learnt to spice rose-leaves and learnt to cure ham,
Learnt to make cider and black currant jam.

When she came home she could not settle down,
Said there was nothing to do in the town.

Nothing to do there and nothing to see:
Life was all shopping and afternoon tea!

Amy Elizabeth Ermytrude Annie
Ran away back to the country and Grannie.

Queenie Scott Hopper

C. ACTIVITIES RELATED TO BLOCK 147

verb
"families"
(or synonyms)

- * 1. The verbs (or words for what we do) in the story "Thomas and the Snake" help to make the story more exciting. At the top of page 129, for example, Thomas is warned not to put his hand in a burrow. Later Bruce stuck his nose in a hole, Thomas poked and pushed at the hole with a stick, and thrust his hand inside. Look at the way these words are used in the story and see if you can explain how they are different in meaning.

Can you find other verb "families?" (verbs that mean "about the same"). For instance, can you find a verb on page 131 that means about the same as hold?

Now write a part of a story using a "family" of verbs. First, think of all the verbs you can that mean about the same as slip (for example, slide, slither, glide, — —). Next, write a part of a story using your verb family. You might, for example, think of someone stepping off the front porch in the winter time and slipping and sliding and gliding and slithering all the way down the front sidewalk.

sequence
and sensory
impressions

- * 2. Have the pupils arrange the following headings in the correct sequence according to the story "Thomas and the Snake." Then have them look below at the lists of words and phrases that tell what Thomas saw, how he felt, and what he heard. *For each heading, have them choose a word or phrase from each list.*

Headings:

The "Snake" Bite
The Rabbit Burrow
Afternoon Tea
A Walk on the Range

Digging out the "Snake"
A Visit to the Garden
Grandfather Fixes up the Bite

See

vegetables
a shovel, a hole
and an animal
a fluff of fur on
a stick
cake
two tooth marks
trees, grass, water
worried grown-ups
a boy drinking milk

Feel

happy and free
curious
interested
half-frightened,
half-curious
comforted and
relieved
panic-stricken
bored and restless

Hear

barking, dirt flying
frightened screaming
a shovel scraping on
earth
splashing of water
Grandfather's warning
the refrigerator
door opening
talking, a canary
singing

Group A

(related to
Interpretation
Lesson 19)
writing a
story

- * 3. Have the pupils choose a different creature (or person) with an unusual trait and write about his adventures. (The Sad Robin; The Friendly Lion; The Noisy Burglar; The Clumsy Fairy, etc.)

descriptive
words
for sounds

- * 4. List the following on the board. Have the pupils think of words to describe the sound each makes.

a chipmunk
an electric drill

a bulldozer
a train

(related to
Listening
Lesson 24)
sound words

- * 5. List the following "sound words" from "Noises and Mr. Fliberty-Jib." Have the pupils try to recall what sound each word represented in the story and try to think of *another* sound it could stand for. For example:

	<u>story</u>	<u>other</u>
rumble-rumble	noises in Mr. Fliberty-Jib's head	snow sliding down the mountain
ker-bang	_____	_____
Click-click clickety click	_____	_____
Bong! Bong! Bong!	_____	_____
Tap! Tap! Tap!	_____	_____
Brr-ring! Brr-ring!	_____	_____
Eeeee!	_____	_____
Clang! Clang! Clang!	_____	_____
Toot! Toot! Toot!	_____	_____
Clank! Clankety Clank	_____	_____
Whee-ee-ee-ee	_____	_____

(related to
Listening
Lesson 25)
writing a
paragraph

- * 6. Pupils have listened to three poems about cats. Have them write a paragraph telling about their pet cats. Anyone who does not have a cat, can imagine that Toby (Belinda's cat in the story "The Curious Cat") belongs to him.

Some pupils might like to write a poem instead. Remind pupils to write interesting sentences first; then experiment with the arrangements of words to see which *sounds* better; then experiment with arranging the parts of the sentences on the page. (See Activity 1, Block 139.)

writing a poem

BLOCK 148

I SKILLS LESSONS

A. LISTENING

To draw conclusions

Lesson 26: page 434

Lesson 27: page 435
Practice Book: page 40

B. WORD PERCEPTION

Structural analysis – prefixes *un, dis*

Lesson 62: page 256

Lesson 63: page 257
Practice Book: page 41

C. INTERPRETATION

Drawing conclusions

Lesson 20: page 343
STORIES TO STUDY A and B: pages 36-37

Lesson 21: page 344
STORIES TO STUDY A and B: page 38

D. SPELLING

Page 293	Word list	1. disagree disappear disappoint untie unload unwrap	2. unfinished unkind unpainted	3. discolored disgraceful dishonest distrust
	Test-Study	unlike unused unsure	dislike discover displeased	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Sometimes
children
misunderstand
older people.

1. Oral Discussion

Read the following poem to the pupils:

THE PEPPERY MAN

The Peppery Man was cross and thin;
He scolded out and scolded in;
He shook his fist, his hair he tore;
He stamped his feet and slammed the door.

Heigh ho, the Peppery Man,
The rabid, crabbed Peppery Man!
Oh, never since the world began
Was anyone like the Peppery Man.

His ugly temper was so sour
He often scolded for an hour;
He gnashed his teeth and stormed and scowled,
He snapped and snarled and yelled and howled.

He wore a fierce and savage frown;
He scolded up and scolded down;
He scolded over field and glen,
And then he scolded back again.

His neighbors, when they heard his roars,
Closed their blinds and locked their doors,
Shut their windows, sought their beds,
Stopped their ears and covered their heads.

He fretted, chafed, and boiled and fumed;
With fiery rage he was consumed,
And no one knew, when he was vexed,
What in the world would happen next.

Heigh ho, the Peppery Man,
The rabid, crabbed Peppery Man!
Oh, never since the world began
Was anyone like the Peppery Man.

Arthur Macy

Ask how the pupils might feel about this man. Discuss possible reasons for the Peppery Man's extreme ill-temper. Continue the discussion by leading pupils to talk about why, sometimes, older people seem unreasonable. Bring out that often children do not understand the reasons for an adult's being cross with them.

2. Writing

Possible
themes

- We couldn't play in the vacant lot.
- The man who has the big police-dog.
- Grumpy Mr. Black saved my kitten.
- Mrs. Crosspatch and the cookies.

B. READER SELECTION
“PEABODY PROPPITY”

Theme Children sometimes misunderstand older people.
 (A plan to scare mean Mister Peabody backfires and the boys begin to understand.)

1. Vocabulary

Draw the pupils’ attention to the spelling of words that indicate a slurred pronunciation. Remind them that an apostrophe indicates a letter omitted.

- | | |
|---------------------|--------------|
| proppity (property) | resin |
| No Trespassing | sidled |
| invaded | ornery |
| scoff | tangy |
| tolerate | contraption |
| putty | confidential |
| raspy | |

2. Directing the reading

Present the title and indicate that the story is about an adventure that some boys have on this property.

Use guiding questions to direct attention to evidence in the story that will form the basis for drawing conclusions, and to factors that will assist the pupils in judging the actions of story characters.

This is an exciting story and should not be spoiled by interruptions. Let the pupils read the whole story before attempting to discuss it.

Suggested questions:

B

A

Page 132

Drawing
conclusions

How do the children know that Mr. Peabody doesn’t like them?

What reasons do they give for trespassing on his property? Are these reasons satisfactory?

On what evidence do the children base their conclusion that Mr. Peabody doesn’t like them?

How do the children justify their trespassing? Are they correct in their conclusion?

What might Mr. Peabody have done that *would* have kept the children off his property?

Pages 133-134

What information are you given about the boys’ families?

Why will the boys paint their faces?

What half-truths did Dan tell his parents so that they wouldn’t interfere with his plans?

What kind of parents do the boys have? How do you know?

Do Dan’s parents know where he’ll go and what he’ll do? Why not?

B**A**

Forming
judgments

Should Dan have acted this way with his
parents?

Pages 134-136

What indications do you have that Dan
is frightened?

How does Dan feel about their project be-
fore and during the incident?

Pages 137-138

What sort of man did you think Mr. Peabody
was before he gave the boys the cider? Why?

Pages 139-140

What were the boys afraid of when they
were first inside Mr. Peabody's house?
Look back at pages 139 and 140 and
find the sentences that tell you.

How did you know that the boys were afraid
when they went into the house? How did
Mr. Peabody know?

Did they have good reason to be afraid?
Would you have been afraid? Where could
the boys have got their ideas about murder
and poison?

*

This provides an excellent opportunity for pupils to see that our conclusions are influ-
enced by our own past experience, and by what we read, see on TV and in movies, as
well as by actual events.

What did Mr. Peabody do and say that
made him seem less scary?

How do you think the boys felt about Mr.
Peabody when he put the gun away?
Which speeches and actions would contri-
bute to this change. Look on page 140.

Page 141

How does Mr. Peabody really feel about
children? Why did he act scary and
mean?

How do you know that Mr. Peabody really
understands quite a lot about how children
feel?

What were the boys thinking as they walked
home? Why didn't they tell anyone? Why do
they still run when Mr. Peabody shouts? Are
they unafraid now? Do you think they'll *really*
visit Mr. Peabody again?

In this final discussion bring out the fact that many factors influence our ideas and
feelings about people, especially about people who are different and whom we don't
know.

Oral
reading

Pupils will enjoy reading this story aloud and could choose their favorite part to
prepare and read to the group. An alternate suggestion is to ask pupils to choose, pre-
pare, and read aloud the paragraph that is most frightening, funniest, noisiest, provides
the best visual imagery, gives the best picture of Mr. Peabody, etc.

3. Following the reading

Practice Book

a) Use Practice Book page 42.

C. ACTIVITIES RELATED TO BLOCK 148

predicting
outcomes

- * 1. Discuss with the pupils how Dan, Beany, and Ted thought their Halloween prank would turn out. Then have pupils write the end of the story in the way the three boys *thought* it would end.

Have the pupils read aloud their new endings and discuss whether they are better or worse than the ending in the story.

Group A
predicting
outcomes

- * 2. Have pupils suppose that Mr. Peabody was *really* as cranky and mean as he sounded. Discuss. Then have pupils write another different ending for the story "Peabody Proppity."

descriptive
words

3. The following words were used in the story "Peabody Proppity." Have pupils write beside each word what it described in the story.

woodsy	quickly	shadowy
bushy	secretly	carefully
raspy	calmly	tangy

(related to
Word

Perception

Lessons

62 and 63)

understanding
the prefixes

-un and -dis

- * 4. Fill in the blank spaces in the following sentences with a word from this list:

discontinue	uncertain	unloaded
disobeyed	unexpected	unobserved
displeased	unfriendly	unpopular
distrust	uninvited	unsafe
		unwilling
		unwelcome

- Visitors were _____ on "Peabody Proppity."
- Dan's parents would punish him if he _____ them.
- Dan was _____ to be left out of the Halloween fun.
- Mr. Peabody was _____ with people.
- The boys entered the property _____.
- Mr. Peabody's voice was _____ as he ordered them into the house.
- The boys were _____ about whether to drink the cider or not.
- They felt _____ with the gun in Mr. Peabody's hands until he told them that it was _____.
- They _____ Mr. Peabody until they realized that he was lonely.
- They found out that he really wasn't _____ to have _____ guests and that he didn't expect them to _____ their trespassing.
- This story had an _____ ending.

(related to
Interpretation
Lesson 20)
inferring

5. Have the pupils pretend they knew Susan ("Susan's Cowboy") before the story took place. Have them complete the following:

<i>If someone said,</i>	<i>Susan would say:</i>
"I'm going to have a ride on the Ferris wheel at the carnival."	_____

"My dad is making us a new swing."	_____

"I have a new coat."	_____

"I'm having a chocolate cake for my birthday party."	_____

Group A
(related to
Listening
Lessons
26 and 27)

6. Have the pupils write the following sentences in picture writing.

We are playing ball at the school.
My family has a new car.
Run to the river and get into the canoe.

Group A
(related to
Listening
Lessons
26 and 27)

7. Have the pupils each prepare a message in picture writing, and then exchange them and try to read them.

Group A
(related to
Listening
Lessons
26 and 27)

8. Have pupils write a paragraph comparing an Indian boy's history classes with their own.

(related to
Interpretation
Lesson 21)

9. Encourage pupils to try the experiments described and record their observations.

BLOCK 149

I SKILLS LESSONS

A. LISTENING

To recognize relationships: cause-effect

Lesson 28: page 436

B. WORD PERCEPTION

Phonetic analysis — syllabication

Lesson 36: page 238

C. INTERPRETATION

Recognizing relationships: cause-effect

Lesson 22: page 345
STORIES TO STUDY A and B: pages 40-41

D. SPELLING

Page 294	Word list	1. chocolate slippery hundred rooster interest uninteresting	2. suddenly remember whispering	3. separate hospital towel barrel
	Test-Study	friendly everywhere businesslike	overshoes grandstand sunshine	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:

Family

relationships.

1. Oral Discussion

Recall with the pupils the stories, "Dorothea" and "The Curious Cat." Talk about the families in each. Lead the pupils to recognize the understanding that family members showed in "Dorothea," and the happy spirit that prevailed in contrast to the rather strained relationships in Belinda's family. Be sure they note that in both families there were good times — but also disagreements.

The discussion might be extended so that the pupils can contribute examples of situations in which their families do things together, and the feelings that *ensue*. While the need for co-operation should be stressed, it must also be emphasized that in any family there will be disagreements.

2. Writing

Possible
themes

- a) My brother (sister) and I.
- b) A storybook family I know and like.
- c) Is our class like a family?

B. READER SELECTION

"KEEPING HOUSE" (Part 1)

*

This selection is too long for one lesson, so it has been broken into two parts:
Part I - to the end of page 157 and Part II from page 159 to the end.

Theme

Family relationships.

(Of course the children could manage while Mother and Father were away. Weren't there four of them to do the work — and get into mischief!)

1. Vocabulary

churning	candy-pull
dashboard	parlor
sawdust	horsehair chairs
what-not	

The above words should be discussed in context as they are encountered. Point out that these were very common words at the time when the story took place but are rarely used today.

2. Directing the reading

Use Practice Book page 43. Tell the pupils that the story "Keeping House" is a chapter from a book called *Farmer Boy* written by Laura Ingalls Wilder and that this page will tell them something about the author and her books.

Allow the better readers from your class to read all of Part I before discussing it. Although this story is quite easy to read, some of the ideas presented may cause difficulty because they are related to a different time period. Be sure these are clarified.

B**A**

cause-effect

Why was travelling ten miles such a big undertaking?

Why was Mother talking until the last minute?

Page 143

What warnings did Mother give? (List these on the board.)

Why were each of these very important?

How do the children feel now? Why?

How did the children make ice cream?

Pages 144-147
(Paragraph 1)

Why did they have to *make* ice cream?

Why did Mother usually use maple sugar?

Why did no one want dinner?

What would Mother have thought of their dinner? What would *your* mother think of it?

Why is Almanzo snapping his fingers against the watermelon?

How do *you* tell if a watermelon is ripe?

When did they put the watermelon to cool?

Where would *you* put it?

Pages 147-149

Why did Almanzo say he was going swimming? Why were the horses lying in the shade? How does Almanzo hope to get near to them? Why did the colts start to run? What startled Almanzo?

Why do you think Almanzo liked to go to the pasture? What effect did his visit have?

How do you think Almanzo feels in the illustration on page 149?

Pages 150-152

Why is Royal angry? How does he show his anger? What did Almanzo do to get away from him? What does Eliza Jane think of Lucy? Why does Almanzo disagree?

Why does Almanzo not like being the youngest? Why do Almanzo and Eliza Jane quarrel over Lucy?

Pages 153-155

Why do you think Lucy follows Almanzo?

What is a candy-pull?

Why was it not a success?

What had made Lucy so miserable?

Why doesn't she let the boys catch her and help her?

Why is Almanzo glad his mother will be away all week?

Pages 156-157

What did Almanzo and Alice do in the parlor? Why shouldn't they have been in there?

Why was it a treat to go into the parlor?

What would have happened if Eliza Jane had caught them?

Following the reading, recall Mother's warnings and the children's reactions to them.

Encourage the pupils to note the family spirit that prevails. Children co-operate, and disagree in turns — but work together when the need arises.

3. Following the reading

Practice Book
Poems

- a) Use Practice Book page 44.
- b) Read the poems "The Farm" and "Cleverness."

WHAT IS A FARM

What is a farm?
O what is a farm
That lies in the lee of the hill?

A farm is a busy working thing,
A cackling, lowing, growing thing
Where rain and sun make live things grow
Where farmers sow and reap and mow
There in the lee of the hill.

Lucy Sprague Mitchell

CLEVERNESS

I can bridle a horse,
Or milk a cow,
Or dig potatoes,
Or guide a plow,
Or call the chickens
And make them come —
If someone's around
To help me some.

Marchette Chute

C. ACTIVITIES RELATED TO BLOCK 149

making a list

1. Have pupils make a list of all the things that show that Almanzo liked (i) the horses, and (ii) Lucy.

* 2. Have each pupil make up a question about the story "Keeping House." These should be written down and read orally to the class. The class then answers orally.

* OR The pupils could work in small groups. Each member writes his question, and the questions are exchanged. Answers are written down, then read orally, and the person who posed the question, decides if the answer is satisfactory.

* 3. Mimeograph the following exercise for independent work. Pupils fill in the chart.

(related to
Interpretation
Lesson 22)
cause and effect

<u>Why it happened</u>	<u>What happened</u>
a) Little Mouse liked the sound of the cow's voice.	_____
b) _____	The weasel wheeled and chased the mouse.
c) _____	The little gray mouse said, "You're welcome."
d) The rooster crowed, "Cock-a-doodle-doo."	_____

(related to
Interpretation
Lesson 22)

4. Have the pupils pretend that Farmer John met his neighbor next morning and write what he told him.

Group A
(related to
Listening
Lesson 28)

5. Have pupils list familiar predatory animals and the food they eat; then study the list of "foods" and state the chief means of protection of each.

BLOCK 150

I SKILLS LESSONS

A. LISTENING

To recognize relationships — sequence

Lesson 29: page 437

B. WORD PERCEPTION

Phonetic analysis — syllabication

Lesson 37: page 239

Practice Book: page 45

C. INTERPRETATION

Recognizing relationships — sequence

Lesson 23: page 346

STORIES TO STUDY A and B: pages 43-44

D. SPELLING

Page 295

Word list

1. company
ticket
pencil
second
August
bargain

2. another
around
afraid

3. paper
crayon
evenly
cruel

Test-Study

watched
jumped
didn't

animal
television
flagpole

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

In this block, the reader story is a continuation of the one read in Block 149. There will be no need for further preparatory work. Begin immediately with step B-2 of the reading lesson.

B. READER SELECTION

“KEEPING HOUSE” (Part 2)

1. Vocabulary

There are no new words in this lesson

2. Directing the reading

Before beginning the reading, talk about the picture on page 158, helping pupils to refine their concepts of an old-fashioned parlor.

Again allow the more proficient readers to complete the story before talking about it.

B

A

Pages 159-160
Recognizing
relationships
—sequence

How much time has passed since Mother left? What have the children done during that time? What did they do before dinner on this day?

What had to be done on the last day before Mother came home? Why was there so much to do?

Why did Almanzo agree to polish the heater?

Page 161

Almanzo is polishing the heater but he doesn't like the job. Tell in order the things that Eliza Jane said to him.

Then what happened? Whose fault was it?

How do you think Almanzo feels? Why?

Pages 162-163

What did Almanzo do at first?
Why did he come out and help Royal with the chores?
After chores, what happened?
Does Almanzo feel better next day?
How can you tell?
Why does Mother say that the girls have kept house as well as she could?

Pages 164-165

How long was it until anyone went into the parlor? How had Almanzo acted all that time? Why? Why was Almanzo so worried when company came?

Suppose you were Almanzo and saw the Webb's drive in. Tell in order what you would have watched. (Trace their movements as Almanzo did, waiting for the eventual entrance to the parlor.)

Pages 166-167

What did Almanzo hear that made him feel better?
 Then what made him feel better still?
 What did he do next day?
 Why did he apologize to Eliza Jane?
 Re-read the last three words. Do you think this is really true?

After the reading, encourage the pupils to talk about the Wilder family as they worked and played together. Do not, however, emphasize the moral of the story. It is meant to be enjoyed — and each child will take his own lesson from it.

3. Following the reading

Practice Book

a) Use Practice Book 46.

C. ACTIVITIES RELATED TO BLOCK 150

writing a story

- * 1. Have you ever been bad, as Almanzo was, and waited in fear and trembling for someone to find out? I think everyone has! Tell a story of something that happened to you and how it turned out.

using
descriptive
words to
determine
an illustration

2. Select one of the scenes or incidents from the story that wasn't illustrated. Note all of the descriptive words that will help you paint a picture. Draw or paint a picture illustrating the incident.

making a
judgment

- * 3. Have you ever churned butter, polished a stove, scrubbed the floor? Have you ever made and eaten home-made ice cream, or watermelon fresh out of the garden? Would you rather live today or when the family did in "Keeping House"? Take either side of the question and write a paragraph supporting your views.

writing a story

- * 4. What mischief might boys and girls get into today if left to look after the house? Write a story about what might happen.

Group A

5. Mimeograph the following exercise.

Here are some questions that were not answered in the story, "Keeping House." Make up your own answers.

- Why did Mother and Father go to spend a week with Uncle Andrew?
- Who else is in Uncle Andrew's family?
- What does he do for a living?
- Why did Mr. and Mrs. Webb come to call?
- What does the kitchen look like?

6. Read the folk tale "The Old Woman That Swallowed the Fly." Pupils will enjoy using this as a choral speaking selection.

7. Have the pupils dramatize "Giacco and His Bean."

(related to
Interpretation
Lesson 23)
dramatization

8. Have the pupils visualize the animals that Giacco met. Have each pupil write four words to describe each of the animals. For example: cat-yellow, greedy, scrawny, old. In evaluating the exercise (preferably in an oral discussion) look for agreement in any individual description (the same cat can't be "scrawny" and "sleek") but encourage variation among individuals.

(related to
Interpretation
Lesson 23)
descriptive
words

BLOCK 151
I SKILLS LESSONS

A. LISTENING

To predict outcomes

Lesson 30: page 439

Lesson 31: page 441

B. WORD PERCEPTION

a) Phonetic analysis: syllabication — accent, schwa sound

Lesson 38: page 240

b) Phonetic analysis: syllabication as a clue to vowel sound

Lesson 39: page 241

Practice Book: page 47

C. INTERPRETATION

Predicting outcomes

Lesson 24: page 347

STORIES TO STUDY A and B: pages 45-46

Lesson 25: page 348

STORIES TO STUDY A and B: pages 47-49

D. SPELLING

Page 296

Word list

1. uncle
unclean
promise
pretend
return
restless

2. believe
lovely
yesterday

3. woman
wolves
picnic
paste

Test-Study

caught
quietly
having

Sunday
today
calves

II INTEGRATED LANGUAGE UNIT



The story of this block "The Riding Lesson" is recommended for your most proficient readers only.

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Children teach
each other.

1. Oral Discussion

Question pupils about several games commonly played by the class.

Ask where each was learned and who taught it. In many instances classmates or brothers and sisters will have been the teachers.

Ask for examples of other things learned from friends. Discuss why, in some instances, other children rather than adults were preferred as teachers.

2. Writing

Possible
themes

- a) Directions for a game I could teach my friends.
- b) _____ taught me to do it.
- c) Things I learn in school from my classmates.
- d) _____ taught me what *not* to do.

B. READER SELECTION

"THE RIDING LESSON"

Theme

Children teach each other.

(Kate wanted Jancsi to teach her to ride. She thought it looked easy.)

1. Vocabulary

skittish	reluctantly
hastened	pommel
contemplating	incredible

Have pupils consider these words in context as they meet them.

2. Directing the reading

Have the pupils read page 48 of the Practice Book. As with the selection "Keeping House," "The Riding Lesson" is also an excerpt from a book. Practice Book page 48 gives the pupils some background about the author, Kate Seredy (Shair-a-dee), and the book *The Good Master*.

Reread the selection used in Listening Lesson 1 and tell the pupils that today's story is a chapter from the book, *The Good Master* and tells about Jancsi and the cousin he was expecting.

Have the title located in the Table of Contents and the pupils anticipate the main action of the story.

Before beginning the reading, take time to study carefully the illustration on page 168 and talk about the Hungarian dress worn by the children. Remind the pupils that Kate has just come to the farm from the city.

The skill to be emphasized in this lesson is predicting outcomes. Be sure that pupils habitually check their predictions.

Page 168 Predicting outcomes	Why did Kate comment about Jancsi's clothes? How do you think Jancsi will like her remark? What do you think Kate will want to do?
Page 169	What did Jancsi promise? What was the warning that Jancsi thought of? Read it aloud. What does it mean? (You might tell the pupils that Kate's father had written this in a letter to Jancsi's father.) What do you think is going to happen?
Pages 170-171	Is Jancsi giving Kate her riding lesson right away? Why not? What did Jancsi want Kate to see? Which of these surprised Kate most? pleased her most? What did Kate think the ducklings looked like? What is the mother duck going to do?
Page 172	What has surprised Jancsi?
Page 173	Who will be most upset by what Kate has done? Why is Jancsi hoping his father will come? What kind of ride will Kate have?
Page 174	What is Jancsi afraid will happen? Do you agree with him?
Page 175 to last paragraph	Why is Kate sulking? What will she do?
Pages 175-176	Will Jancsi give Kate her wish? What do you think he will do?
Page 177	Why did Jancsi make Kate the promise he did? Why did Jancsi just leave Kate in the yard? How does Jancsi's father give us a clue to Kate's trouble? What do you think has startled Jancsi's mother?
Page 178	The family seems to have taken sides about Kate's skirt. Whose side are you on? Do you think Kate is satisfied with her riding lesson? Do you think Jancsi is?

3. Following the reading

Practice Book a) Use Practice Book page 49.

C. ACTIVITIES RELATED TO BLOCK 151

Group A
writing a play

- * 1. What kind of a girl is Kate in "The Riding Lesson"? Go through the story again looking for evidence of whether Kate is a girl you would like for a friend or not. Would she be easy to teach to do something? Why? Imagine Kate has never seen a bicycle and another girl has offered to teach her to ride. Write the incident as a play.

Group A
word meanings

- * 2. Choose words from the story "The Riding Lesson." Provide definitions for them. Have pupils match words and definitions.

For example:

seedlings	home for chickens
coop	pen for pigs
solemn	young plants
pigsty	serious
dandelions	timid
wheelde	small yellow flowers
hoof	the foot of an animal
meek	coax

(related to
interpretation
Lesson 25)

3. Have the pupils list things for which the witch *Prunda* hoped to win a prize and things for which *they* might get prizes. Then have them write an account of one contest they entered, and the outcome.

Group A
(related to
interpretation
Lesson 24)

4. Humpy was so named because of his appearance. List the following familiar animal names and have pupils write the name of the animal and tell why the name was chosen.

Reddy	Cottontail	Chatterer	Jumper
Jumbo	Quacker		

List the following animals and have the pupils suggest a name for each.

a bear a skunk a weasel a giraffe
a deer a mouse a car

Group A
(related to
interpretation
Lesson 24)
research

5. Have one or two of the more able pupils look up some information about camels in their natural habitat and report to the group.

BLOCK 152

I SKILLS LESSONS

A. LISTENING

To note details

Lesson 32: page 445

Lesson 33: page 446

B. WORD PERCEPTION

a) Using the context

Lesson 7: page 212

Practice Book: page 50

b) Phonetic analysis – different ways of representing same consonant sound

Lesson 40: page 242

Practice Book: page 51

C. INTERPRETATION

a) Using an index

Lesson 26: page 349

STORIES TO STUDY A and B: page 51

b) Noting details

Lesson 27: page 350

STORIES TO STUDY A and B: page 53

Lesson 28: page 351

STORIES TO STUDY A and B: pages 55-56

D. SPELLING

Page 296

Word list

1. stomach
machine
ocean
offer
anxious
special

2. station
owner
really

3. enough
stuff
collar
cellar

Test-Study

can't
thief
good-bye

useful
children
prettiest

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Flags are
symbols that
represent and
identify
countries and
their people.

1. **Oral Discussion** Discuss with the pupils some common symbols with which they are familiar. You might discuss, for example, the large model of an ice cream cone that is used on some drive-ins; the signs used to identify service stations (the BP symbol, the Esso symbol, the maple leaf, the shell, and so on), the letters or pictures that are on the sweaters of the National Hockey League teams (the maple leaf of the Toronto Maple Leafs, the large C of the Montreal Canadiens, the bear of the Boston Bruins, the Indian head of the Chicago Black Hawks). Introduce the word *symbol* in connection with the items discussed and clarify its meaning. (A *symbol* represents or stands for something else.) Continue the discussion with pupils contributing ideas of their own, until the meaning of *symbol* is clear to the pupils.

2. Writing

Possible
themes

- a) List symbols that could be put on different kinds of stores so that people could tell what was sold in each.
- b) Write a story, "How Our Club Decided on a New Symbol."
- c) The beaver is the symbol of a lumber company. Tell why you think this company chose the beaver as its symbol.

B. READER SELECTION

"HOW FLAGS BEGAN"

"FLAGS TODAY"

Theme

Flags are symbols that represent and identify countries and their people. (Flags were devised to avoid confusion in battle and have developed as national symbols.)

1. Vocabulary

spirited	spectators
chain-mail	mail

Clarify the meanings of the above words as they are met in the reading.

2. Directing the reading

Noting details

Tell pupils that they are going to read a "picture essay." Remind them that an "essay" is not a story, but explains something to us. In this selection, the pictures are as important as the words in understanding the ideas. Present the title. Remind the pupils that, as they read, they should study each picture carefully.

*

Allow the pupils of Group A to read the entire selection before discussion. The pupils of Group B will benefit from a more detailed guiding of their reading.

*

Only one set of questions is given below. For Group A, use only as many as you think the pupils require.

Suggested questions:

What is another word for *knight*? Which picture shows a *spirited* horse? Describe a tournament. What did the knights fight with? How do you know?

- Page 182 What is the knight wearing in the top picture? in the bottom picture? What is the other man called? What was his job? Describe a suit of armor. Where might you see a suit of armor now? Do any people today wear suits similar to armor? How are the suits similar to armor?
- Pages 183-184 What were the advantages of armor? disadvantages? Which advantages and disadvantages are shown in the pictures? Describe what you would see at a tournament. What would you hear?
- Page 185 Why did the knights choose symbols? What did they do with them? What was a knight's *coat of arms*?
- Pages 186-187 Why are all the knights in the top picture wearing the same symbol? Was this a good idea? Why? In the bottom picture which man is the king? How do you know? How did coats of arms become flags? What does a flag today do?
- Pages 188-189 What are some symbols on the flags shown here? Are there other flags beside these? How many?
- After the reading, discuss the idea that not only countries have flags, but some groups do too. Discuss, for example, the Red Cross flag, the flags of provinces (that of Quebec, for example), the "Elmer the Safety Elephant" flag, and so on.

3. Following the reading

Practice Book

- a) Use Practice Book page 52.
- b) Have a group or committee of pupils find the coat of arms for each province and have them explain the symbolization of each to the rest of the class.
- c) Another group of pupils could find the name of the flower that each province of Canada has chosen as a symbol.
- d) Some pupils may be interested in finding out, and reporting to the class, on flags of other countries; for example, the flags of the new nations of Africa.

Poem

Page 180,
FLYING FREE

SONG FOR A LITTLE HOUSE

Read the poem to the pupils.

Ask why the poem is called a "song" for a little house. (Poetry has a melody and rhythm like a song.)

Tell the pupils to think, as you read the poem again, about why the poet likes a *little* house. Discuss the pupils' ideas. Bring out the idea that the poet loves the things of *nature* and likely feels closer to them in a *little* house than he would in a big house.

Mention the aptness of such phrases as:

"... the hovering butterflies" (What do you see when I say "hovering?")
 "It gossips with the talking trees"
 "And quick leaves cast a *shimmer* of green"

Ask what color of flower *phlox* is?

Have the pupils shut their eyes and recall the colors in which the third verse is painted.

Read the poem again or have it read by a pupil who is an excellent reader.

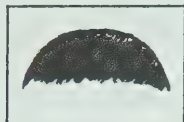
C. ACTIVITIES RELATED TO BLOCK 152

produce a
"comic book"

- * 1. The selection "How Flags Began" is presented in "comic book" form. Discuss this form with the pupils. Bring out that the text and illustration are closely related, and that there are more illustrations than is usual in books or short stories. Have each pupil choose a short story that he knows well and suggest that they produce a "comic book" of it. Tell them that the first step would be to break the story into small segments, each of which would have an illustration. Then they should divide up their pages in "boxes," print the text in each box, and draw the illustration.

using picture
symbols to
express ideas

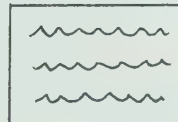
2. Discuss Indian picture writing with the pupils. Emphasize that in this kind of writing, picture *symbols* for words and ideas were used instead of letter symbols for sounds as in our alphabetic writing. Present some examples of this kind of writing, such as:



night



rain



water



sun

Suggest to pupils that they try to write a message using their own picture writing.

(related to
Interpretation
Lesson 27)
writing a
description

- * 3. Have the pupils write a paragraph describing a giraffe. Tell them to use all the details that were included in the diagram of the giraffe, but to use their own words.

Group A
(related to
Listening
Lesson 33)
recalling
details;
writing a
conversation

4. In the selection "The Boy from Fort Simpson" Charles Camsell leaves Fort Simpson to go to school in a city. Have the pupils imagine that Charles is telling the boys at the school about his life in the fort. Have the pupils write the conversation that might have taken place. Remind pupils that they should use the ideas and descriptions that they remember from the Listening Lesson.

BLOCK 153

I SKILLS LESSONS

A. LISTENING

To understand the main idea

Lesson 34: page 448

Lesson 35: page 449

B. WORD PERCEPTION

Phonetic analysis – double and silent consonants

Lesson 41: page 242

Lesson 42: page 243
Practice Book: page 53.

C. INTERPRETATION

Understanding the main idea

Lesson 29: page 352
STORIES TO STUDY A and B: pages 55-57

Lesson 30: page 353
STORIES TO STUDY A and B: page 58

D. SPELLING

Page 297	Word list	1. butter dinner hammer bullet ladder borrow	2. lonely herd many	3. scissors rubber slippers baggage
	Test-Study	always heard egg	else guess rabbit	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

- Theme: Canadian pioneer families were very self-sufficient.
- 1. Oral Discussion** Assign page 54 of *My Practice Book* for independent reading. In a follow-up discussion, have the pupils consider pioneer society, emphasizing the self-sufficiency of the people.
- Be sure, too, to establish the identity of Sir John A. Macdonald.

2. Writing

Possible themes

- A woman's work in a pioneer home.
- How a pioneer boy would get a new suit.
- Pioneers' food—what they ate and where they obtained it.

B. READER SELECTION

"JOHN ALEXANDER MACDONALD BAKES BREAD"

Theme

Canadian pioneer families were very self-sufficient. (The future prime minister of Canada was quite able to bake bread in an emergency!)

1. Vocabulary

tantalizing	grippe	knead
Upper Canada	ingredients	prediction
spindly	dough	



Deal with the above words as they are met in the context of the story. It is important to establish the meaning of each as it is used in this selection.

2. Directing the reading

The setting of the story has been established by the discussion of page 54, *My Practice Book*.

Present the title and have the pupils recall the problems inherent in bread baking in the 1820's.

Inferring

Be sure to use the pictures to help establish the hero's ungainly appearance and awkward movements.

B

A

Pages 190-191

How did John know it was baking day?
 What was his favorite part of the loaf?
 How did he like to eat it?
 When did John first miss his mother?
 Where did he think she was?
 Why did John have to take charge?

Why did John Alexander Macdonald hurry home?
 How did he know his mother was sick?
 Why do you think his mother wants him to get his aunt?

B**A**

Page 192-194

Why did John take Louisa downstairs?
 What did she think about her brother's idea?
 Was she able to tell him what to do?
 Was he able to follow instructions?
 What do you think of his efforts to take care of the family?

Was Louisa able to tell John what to do?
 Why, then, did he have so much trouble with his baking?

Pages 195-196

What did Louisa think when John said making bread was easy? Why did John's bread burn? How can you tell he doesn't often take things from the oven?
 Why didn't Louisa have a piece of bread?
 Do you think John and his aunt enjoyed theirs?

Why did Louisa refuse a piece of bread? Do you think Aunt Anna enjoyed hers? Why did she say John's mother was too sick to eat bread?

Page 197

Relate the last paragraph to the portrait of Canada's first Prime Minister.

Following the reading, pupils might talk about the youngster in the story and note qualities which would make a great leader (ability to take charge, independent, kindly, energetic, etc.).

3. Following the reading

Practice Book
 Poem

- a) Use Practice Book page 55.
- b) Read the following poem.

The world is full of wonderful smells,
 And you have a nose that always tells
 Of bread in the oven, hot and nice,
 Of cake being baked with lots of spice,
 Of a barn with fresh-cut hay in the mows,
 Of horses and pigs and cats and cows,
 Of a dog when he's warm and lies in the sun,
 Of applesauce and chocolate and a sugar bun.
 Wouldn't it be dreadful if you'd no nose to tell
 Of every wonderful, wonderful smell?

Zhenya Gay

- c) Present the idea that probably somewhere in Canada today there is a schoolboy who will someday be Prime Minister. Discuss the tasks *he* might undertake and the difficulties *he* might encounter if he came home and found his family ill.

This can be an oral discussion only, or individual pupils can follow the discussion by writing stories of a modern child's struggle with housekeeping.

C. ACTIVITIES RELATED TO BLOCK 153

writing
directions

*1. Have the pupils reread the story "John Alexander Macdonald Bakes Bread," and page 54 of *My Practice Book*. Then have them prepare written directions for making bread. Remind them that the directions must be in the right order.

writing
expressions
that have an
opposite
meaning

2. Put the following expressions from the story on the board. Have the pupils write expressions for each that mean the *opposite*.

tantalizing smell	blazing cheerfully
pleased with the praise	landed with a crash
plain little sister	thin, spindly legs

(related to
Listening
Lesson 34)
paraphrasing
a story

*3. Have the pupils write in their own words the story of "The Ant and the Cricket."

Group A
(related to
Interpretation
Lessons
28 and 29)
writing a story
from a
newspaper
article

4. Have the pupils reread the story and the newspaper article about how the tree-house was saved. Then have them search the newspaper for an article that would make the basis for a good story. Have them use the facts as reported in the article and write a story.

oral
language

5. Have the pupils report, to the class, interesting items that they have read in newspapers. Remind them that they must tell *who*, *when*, *where* and *what*.

BLOCK 154

I SKILLS LESSONS

A. LISTENING

Note — In
this block, the
Interpretation
Lessons should
be taught
BEFORE the
Listening
Lessons.

To make an outline

Lesson 36: page 450

Lesson 37: page 451

Practice Book: page 56

B. WORD PERCEPTION

Using the dictionary — guide words

Lesson 82: page 271

Practice Book: page 57

Lesson 83: page 271

Practice Book: page 58

C. INTERPRETATION

Making an outline

Lesson 31: page 354

STORIES TO STUDY A and B: page 58

Lesson 32: page 355

STORIES TO STUDY A and B: page 60

D. SPELLING

Page 298

Word list

1. knock

2. often

3. Wednesday

knife

climbed

wrist

sign

knew

half

Christmas

wrinkle

island

handsome

Test-Study

friend

writing

know

any

catch

wrote

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:

Cities have symbols, too; some are natural wonders and some are man-made.

1. **Oral Discussion** Discuss interesting objects or buildings the pupils have seen in their community or while travelling with their parents. These could be monuments of various kinds, special or strange buildings, statues, and so on. Discuss the reasons why monuments or statues are put up (to remember a person or to mark some interesting event).

2. **Writing**

Possible themes

- a) "I would like to build a statue of my Uncle Bill because _____."
- b) An Old Castle in Our Town (imaginative description)
- c) Description of interesting things pupils have seen on a trip, or in their own community.

B. READER SELECTION

"LANDMARKS OF CANADA"

Theme

Cities have symbols, too; some are natural wonders and some are man-made. (Canadian landmarks are symbols of many interesting things from dinosaurs to oil wells.)

1. **Vocabulary**

Lake Superior
majestic
minerals
derrick

vivid dyes
Legislative Building
submarine
prospector

2. **Directing the reading**

Write the title on the chalkboard. Explain that a "landmark" is an interesting natural formation or something made by people that stands out in a town or city. Tell the pupils that the selection they will read tells about ten interesting landmarks of Canada; all but one are man-made.

Noting details and understanding the main idea

Tell the pupils that as they read about each of the landmarks you want them to think about four questions. Write the questions on the board and have them answered after each section has been read.

What is it?
Where is it?
How big is it?
What is interesting about it?

Have the pupils read about the landmarks one at a time and have the four questions answered.

After the selection has been read and discussed in the manner suggested above, you may want to clarify ideas and relationships by asking questions similar to those suggested below.

Suggested questions:

What title could you give the story of the Sleeping Giant? Begin it with *Why*. Do you think some people still believe this story? What makes you think so?

Think of the Sleeping Giant and the Big Nickel. Which is bigger? Which is older? Which one would you like to see? Why?

Which landmark in Alberta was useful? Why are gas and oil considered to be treasures? Are dinosaur bones treasures too? Why?

How are the landmarks at Wawa and Victoria similar? different? Which landmark do you think is bigger – the thunderbird or the Canada Goose?

Which two landmarks are lighted at night? Why do you think the people light them? In what way are the Golden Boy and the cross on Mount Royal the same? Which is older, the cross on Mount Royal or the Hartland Bridge? Why is the Hartland Bridge considered a landmark?

Which other landmark is the one at Flin Flon most like? Why did the people build a statue of this man? Was Flintabbatey Flonatin a real man? Was a real man involved in this story? Who was he? Why does the lady in the picture of Flintabbatey look so small?

3. Following the reading

Practice Book

- a) Use Practice Book page 59.
- b) Encourage pupils to find out about local landmarks and tell the story of each to the class.

C. ACTIVITIES RELATED TO BLOCK 154

writing a
letter

1. Have pupils suppose that they had gone to visit Flin Flon. Suggest that they write a letter to a friend describing the statue of Flintabbatey Flonatin.

oral
descriptions

- * 2. Have the pupils draw and then describe orally what they think would make good symbols or landmarks for the following places:
 - a) a place where there are beautiful underground caves
 - b) a town called "Goblin Park"
 - c) a town in which famous mouse-traps are manufactured
 - d) the city where the first airplane was invented
 - e) a place that is famous for salmon fishing

BLOCK 155

I SKILLS LESSONS

A. LISTENING

To follow directions

Lesson 38: page 451

Lesson 39: page 452

B. WORD PERCEPTION

a) Phonetic analysis — y as a consonant and vowel

Lesson 43: page 243

b) Structural analysis — review of contractions

Lesson 64: page 258

Practice Book: page 60

C. INTERPRETATION

Following directions

Lesson 33: page 356

STORIES TO STUDY A and B: page 62

Lesson 34: page 356

STORIES TO STUDY A and B: pages 63-64

D. SPELLING

Page 299	Word list	1. Yours truly, year yellow million soldier junior	2. yourself yesterday eyes	3. money monkey easy Easter
	Test-Study	used should could	would stood women	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme: **1. Oral Discussion** Initiate the discussion by asking pupils if they have read books about children in other lands. Have them tell what they learned about these children. What things do children of other lands do that are the same as the boys and girls of Canada? (Emphasize *similarities* in needs, in feelings, in activities.)

Children of the world are very much alike.

2. Writing

Possible themes

- a) Tasks that children in all countries must learn to do.
- b) Finish the story: "I didn't know anyone in the new school."
- c) What I would do to make friends if I went to another country to live.

B. READER SELECTION

"THE KITE AND THE WIND"

Theme

Children of the world are very much alike. (A Canadian kite travels around the world looking for his brothers and discovers that children everywhere have much in common.)

*

Because Elizabeth Coatsworth's story includes many countries around the world, it is necessary for the reader to have some background of information about these countries. Before introducing the story itself, have the pupils read pages 61-62 of *My Practice Book*. As they read about each country, locate it on the globe, and have the pupils add, to the information given, any other details that they know about that country.

1. Vocabulary

Section 1 maned with spray
Niagara Falls
Quebec

Section 2 Europe
willy-nilly

Section 3 Mediterranean Sea
Moroccan oasis
sand dune
Arab
strait
mosques
minarets

Section 4 Himalayas
cultivated plains

Section 5 Chile
Peru
condors
llamas
Peruvian
Señor

*

Present the essential vocabulary as listed above before the reading of each section.

2. Directing the reading

Have pupils look at the illustration on page 208 and speculate what could happen if the children let go of the string. Tell the pupils that this is the story of the kite's journey.

Understanding *
the main idea

Have the story read in sections as follows:

Section 1 — Pages 208-210

Section 2 — Pages 211-212 (to last paragraph)

Section 3 — Last two lines on Page 212 to end
of Page 214

Section 4 — Page 215 — to end of third paragraph
on Page 217

Section 5 — Last two paragraphs on Page 217 to
the end.

The suggested questions are grouped according to the above sections.

B

A

Section 1

Why was the kite lonely?
What stories did the wind tell him?
Why did the wind say that the other
kites would not laugh at the little
kite?

What gave the kite courage to go off with
the wind?

Over what country did the kite fly first? What
things did he see?

Why did the kite make the mistake about
the stars?

Did they find any more kites? Why not?

Section 2

Where did the kite fly during the night?
Why did he think he had found more
kites at last? How could he make such
mistakes?

Describe this part of the journey. What was
the most important thing the kite found out
about?

What were the little Lapp boy and girl
doing? What have you done that is much
like that?

Section 3

In which direction did they fly? Did the
air get colder or warmer? In the north,
the land was covered with snow. What
was this land covered with? What were
the children in the first place doing?
How are they the same as you are?

What lands did the kite and the wind visit?

What did the kite learn about children from
these visits?

Why did it say "There'll be no flying of
kites during school hours?"

In two other places the kite watched
children playing. What games were they
playing? Have you ever played these
games?

Does it matter how you are dressed to play the
games the kite saw?

Section 4

Why does the kite say "... the children of the
world form one single nation?"

B**A**

Why did the wind fly off at such a great speed?
 Which country did they go to first?
 Then where did they go? Why did the wind expect to find kites in Japan?
 Did they?
 Have you ever done anything like the boys in front of the church? What do you do that you could compare it with?

Why did the kite think the Himalayas were the end of the world?

Describe the journey over India to Japan.

In which direction did they fly now? What has the kite found out in this part of the journey?

Section 5

What does this phrase about the wind mean — "It was in a temper?"
 What was the kite's song about?

Why did the kite make up the song?

Was the kite still lonely? How do you know?

What kind of country is Peru? What did the kite find at last?

Describe Peru. Why were there many llamas?

How did the Peruvian kites treat the stranger?

Why?

How do you think the little herdboys would treat a stranger?

This story really opens and closes with the same scene (children playing with kites). Ask the pupils how the beginning and ending of the story are similar.

The kite and the wind visited many places, but there are still more countries they could have visited. Discuss with the pupils what the kite might have seen children doing in other countries.

Elicit a statement of the main idea of the selection.

3. Following the reading

Poem

a) Read the poem "Ring Around the World."

RING AROUND THE WORLD

Ring around the world
 Taking hands together
 All across the temperate
 And the torrid weather.
 Past the royal palm-trees
 By the ocean sand
 Make a ring around the world
 Taking each other's hand;
 In the valleys, on the hill,
 Over the prairie spaces,
 There's a ring around the world
 Made of children's friendly faces.

Annette Wynne

Poem

MOVING

Page 220,
FLYING FREE

This poem was written by Eunice Tietjens who has lived in several different countries. She began her travels when she was thirteen and moved from America to Europe. So her poem was written from experience!

Have the pupils read the poem silently first. Ask what the theme of the poem is. (I like to move.) This theme is stated in the first line and repeated in the last. Ask the pupils to listen, as you read the poem aloud, to see how the meaning of that line has changed. (The first line emphasizes move; then all the arguments are given to prove that the poet likes to move. Therefore, the last line stresses like.)

Discuss briefly the differences in mood (and hence in the words and in the way they must be read) between the first and second verses. (In the first—hurry and scurry—the lines must be read quickly. In the second—reminiscence—and the pace slows to permit remembering.) Read the two verses again.

In the last verse the pace is slow and rather heavy. What words does the poet use to indicate this heaviness? What do you think “cumbering” means?

Read the poem again as the pupils follow in their books.

C. ACTIVITIES RELATED TO BLOCK 155

oral
expression

- * 1. Have the pupils choose one of the countries that the kite visited and tell what they would like to do with the children of that country.

imaginative
writing

- * 2. Have the pupils imagine that the wind could take them wherever they wanted to go. Have them write about this imaginary journey. Have a short oral discussion beforehand to stimulate the flow of ideas.

descriptive
words

- * 3. Write the following phrases from the story “The Kite and the Wind” on the chalk-board. Have the pupils write other descriptive words that could be used in these phrases either to change the idea or to make the picture clearer.

the lonely little kite
a sudden unexpected jerk
high, snow-capped mountains
great forests
great roaring waterfall
a vast white earth
low white houses
dense jungles
wide slow rivers
crowded cities
little Indian herdboys

writing a
poem

- * 4. In the story "The Kite and the Wind," the kite make up a little song or poem. There are many interesting sentences about the wind in the story. Have the pupils look through the story and choose some interesting sentences (or parts of sentences) that could be used either as the idea for, or to be included in, a poem about the wind. Remind pupils to try different ways of arranging their sentences to make them more melodious or expressive. (At this level, pupils should not be concerned about rhyme.) Some of the interesting sentences that could be used are:

" now I want to think wind thoughts and sing wind songs "

"I blow when and where I please."

"You can't hurry or harness me."

" . . . the wind had whipped about . . "

" . . . off it went . . . willy-nilly."

"On went the wind, over land and once more over a sea . . ."

(related to
Interpretation
Lesson 34)
writing
directions

- * 5. Have pupils reread "The Christmas Garden" and write step-by-step directions for growing each of the plants.

writing
directions

6. Have pupils choose an experiment they have done as part of the science program and write directions which would enable someone else to carry it out.

(related to
Interpretation
Lesson 33)
writing a
report

7. Have pupils who conduct the experiments described in Lesson 33 write reports of their observations.

BLOCK 156

I SKILLS LESSONS

A. LISTENING

To recognize space relationships

Lesson 40: page 452

Lesson 41: page 453

B. WORD PERCEPTION

a) Vocabulary development — words that indicate time and place

Lesson 16: page 221

Practice Book: page 63

Lesson 17: page 222

b) Using the dictionary — guide words

Lesson 84: page 272

Practice Book: page 64

C. INTERPRETATION

Recognizing relationships — space

Lesson 35: page 357

STORIES TO STUDY A and B: pages 65-66

Lesson 36: page 357

STORIES TO STUDY A and B: page 68

D. SPELLING

Page 300	Word list	1. whether pumpkin elephant although pitcher picture	2. shove stove move	3. among none meant mention
	Test-Study	don't our which	all ready already done	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme: 1. **Oral Discussion** Have the pupils compare ranching (or farming depending on the local community) today with the same industry in pioneer times. Encourage them to call on Progress brings change. their television experience to supply information about earlier times. Discuss the nature of the changes, the reason for them, and their advantages or disadvantages.

2. **Writing**

Possible themes a) Develop a list of jobs that a farmer or rancher might have to do. Have the pupils write on account of how it would be done today; a hundred years ago. For example:

a farmer has a field to be cleared;
a rancher must build a house;
a farmer has a crop of potatoes to market, etc.

2. How cars (airplanes, washing machines, snow ploughs, etc.) have changed.

B. READER SELECTION

“THE LAST GREAT ROUNDUP”

Theme Progress brings change. (Rocky joined the cowboys on the trail – and he didn’t approve of the changes that would make this the last great roundup.)

1. **Vocabulary**

The meaning of the following words related to ranching should be clarified. Put the list on the board, have each identified and the meaning discussed.

- | | |
|-----------|----------|
| prairie | cowboy |
| roundup | stampede |
| bedroll | ravine |
| foothills | herdsmen |

2. **Directing the reading**

Recognizing relationships Present the title. Recall the meaning of “roundup,” and have the pupils talk about the possible meaning of the title.

– time Establish the location of the story as “Southern Alberta” and have this pointed out on the map.

– space This story tells of a culture with which most pupils have only vicarious experience. Be sure they understand references to the work and customs of the cowboy.

B

A

What time did Rocky finish breakfast? - - - - -
What would he see as he gazed across the prairie?

B

Pages 222-224

How do you know that there are a great many cowboys taking part in the roundup? Why does Curly say this is the last winter the cattle will roam free? Why have fences become necessary? Why was it important for range cattle to be able to go where they liked in the winter? Where did the cowboys find the cattle? How long had the roundup taken?

Page 225

What made the roundup seem so peaceful?
Where did Curly see the first sign of danger?

Page 226

What one word describes what has happened?

Pages 277-228

How did the cowboys try to stop the herd?
Why did Old Black break away? Where would he try to lead the herd? Why did the cowboys think he would plunge into the ravine instead of going to safety?
Why did Curly shoot? -----

Why did Curly think it was kind to shoot Old Black?
Why did Rocky want to pull down all the fences?

How did Curly feel about shooting Old Black?
Why?
How do you know that Rocky understood?

Following the reading discuss whether the fences were a good thing. Guide the pupils to recognize that progress means changes that often hurt some people.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 65.
- b) Read the poem.

NIGHT HERDING SONG

Oh, slow up, dogies, quit your roving round,
You have wandered and tramped all over the ground;
Oh, graze along, dogies, and feed kinda slow,
And don't be forever on the go, —
Oh, move slow, dogies, move slow.

I have circle-herded, trail-herded, night-herded,
and cross-herded, too,
But to keep you together that's what I can't do;
My horse is leg-weary and I'm awful tired,
But if you get away I'm sure to get fired, —
Bunch up, little dogies, bunch up.

Oh, say, little dogies, when are goin' to lay down,
And quit this forever shiftin' around?
My limbs are weary, my seat is sore;
Oh, lay down, dogies, like you've laid down before, —
Lay down, little dogies, lay down.

Oh, lay still, dogies, since you have laid down,
 Stretch away out on the big open ground;
 Snore loud, little dogies, and drown the wild sound
 That will go away when the day rolls round, —
 Lay still, little dogies, lay still.

Howard M. Thorp

- c) Have the pupils locate the following in the story. Discuss with them the meaning of each phrase and its effectiveness.

where the sun and prairie seemed to meet (page 221)
 the clop-scape of restless horses (page 222)
 a wild thundering race (page 226)
 a wild dash over the prairies (page 227)
 the rancher's weathered face (page 228)
 Peace had come to the prairie again. (page 228)

C. ACTIVITIES RELATED TO BLOCK 156

words
 opposite in
 meaning

- * 1. The following words were used in the story, "The Last Great Roundup." Have the pupils write a word opposite in meaning to each.

exciting, restless, southern, suddenly, wild, plunge, kind.

(related to
 Interpretation
 Lesson 35)
 relating
 time to
 space

- * 2. Have the pupils complete the following exercise.

You are going for a trip.

Name two places you would go if you had to walk.

Name one place you would go if your father was driving you in the car.

Name three places you would go if you were travelling by jet.

Name two places you would go if you had train tickets.

Name one place you would go if you owned a magic horse that flew.

Underline the two places you want to visit most. Tell why.

(related to
 Word
 Perception
 Lesson 16)
 using words
 that indicate
 time and place

- * 3. Have the pupils reread the selection on page 63 of *My Practice Book*. Then have them write a description of their own home similar to that given in the first three paragraphs on page 63. Remind them to use words that tell *where*, such as *beyond*, *front*, *rear*, *opposite*, and so on.

(related to
 Word Perception
 Lesson 16)

4. Put these words on the board:

often most times
 everytime at last
 once in a while

Have the pupils write five sentences, each telling an interesting thing they do and using each of the words or phrases listed.

BLOCK 157

I SKILLS LESSONS

A. LISTENING

To recognize time relationships

Lesson 42: page 454

Lesson 43: page 456

B. WORD PERCEPTION

Structural analysis — suffixes

Lesson 65: page 258

Lesson 66: page 259

Practice Book: page 66

C. INTERPRETATION

Recognizing relationships — time

Lesson 37: page 358

STORIES TO STUDY A and B: pages 69-70

D. SPELLING

Page 302	Word list	1. awful noiseless wonderful friendless bowlful mouthful	2. ready built answer	3. business dangerous careful peaceful
	Test-Study	again sure beautiful	armful piece wear	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
In our society,
most of our
activities are
regulated by
clocks.

- 1. Oral Discussion** You might initiate the discussion by posing the question, "Is a clock important in your lives?" Allow the pupils to discuss the various ways in which time according to a clock regulates their, and their parents', lives. Be sure they bring out such points as: a definite time is set for

- school starting
- movies
- TV programs
- time for meals (Is this *always* set?)
- time when Dad has to be at work
- stores opening and closing
- time for meetings to start

and so on.

Discuss the *reasons* for these set times and what might happen if all the clocks stopped or all the set times were done away with.

2. Writing

Possible
themes

- a) What happened when all the clocks in our town stopped.
- b) How did people tell time before there were clocks?
- c) A diary of my day — hour by hour.
- d) Our schoolroom timetable.
- e) For a whole week no one told me when to do anything.

B. READER SELECTION

"GENEVIEVE GOES TO BED EARLY"

Theme

In our society most of our activities are regulated by clocks. (Genevieve misinterprets the doctor's directions about going to bed "an hour earlier every night" and turns her life inside out!)

1. Vocabulary

stethoscope	scuttled
astonished	promptly
arranging	

2. Directing the reading

Recognizing
relationships
— time *

From their preliminary discussion, pupils will know that this story has something to do with time. Have them speculate what the title implies.

Allow the pupils to read the entire selection before discussion.

A clock model would be useful for the pupils to follow Genevieve's schedule for bedtime and rising. You might also have the pupils fill in a chart on the chalkboard to develop the idea of the times for each day and the number of days that the story encompassed. A chart such as the following could be used:

	A.M. — 12 midnight to 12 noon	P.M. — 12 noon to 12 midnight	
	Dark ☾	Light ☀	
	Bed Time	"Getting Up" Time	Events
1.	7 P.M. ☾	7 A.M. ☀	saw doctor
2.			
3.			
4.			

As shown indicate by the symbols ☾ , ☀ , whether Genevieve would be going to bed and getting up in the dark or in sunshine. You will have to decide on the time of year that the story took place — there are some clues in the story; be sure pupils are aware of these.

Following the making of the chart, discuss whether or not this could be a story that "could happen" or if it is fanciful in that it really couldn't happen. Be sure pupils gather all the evidence they can for the position they take. When they relate their judgment to their own experience, be sure to accept their opinions if they can be justified.

3. Following the reading

Practice Book

- Use Practice Book page 67.
- Have the pupils read the poem "Mice" on page 242 of *Flying Free*. Could Genevieve be saying this? Why? Have pupils prepare the poem for oral reading.

C. ACTIVITIES RELATED TO BLOCK 157

writing a
story

- Have the pupils write about "The Time I Stayed Up All Night."

understanding
time according
to our clocks

- Review the meaning of "A.M." and "P.M." Have pupils write their answers to the following questions.
 - What would you be doing at the following times on a school day?
 2 A.M. 6 A.M. 9 A.M. 11 A.M.
 2 P.M. 6 P.M. 4 P.M. 8 P.M.
 - What would you be doing at each of those times on a Sunday?

making a
list

- List jobs in which people have to work at night (thus they have to sleep in the day-time).

(related to
Word Perception
Lessons 65, 66)
understanding
root words and
suffixes

noting time in
daily activities

(related to
Interpretation
Lesson 37)

oral
discussion
— comparing

(related to
Listening
Lesson 43)

4. What is the root word of each of the underlined words in these sentences?
What does the underlined word mean?

- a) Mary's face is paler than mine.
- b) I go to bed earlier in the winter.
- c) The robin was singing gaily.
- d) My mother never speaks crossly.
- e) "Stop that foolishness," shouted my dad.
- f) The concert begins promptly at 8 o'clock.

* 5. Have each pupil prepare a personal timetable for a day of his own.

6. Mimeograph an exercise such as the following:

Pretend you are as foolish as the people in Andrew's village. What would you do if your clock

- a) stopped at 8 o'clock in the morning?
- b) stopped at 10 o'clock at night?
- c) stopped at 10:30 in the morning?
- d) stopped at five minutes to nine in the morning?

*7. In an oral discussion have the pupils note the similarity among the events in "Andrew's Clock," "The Day the Sun Stood Still," and "Genevive Goes to Bed Early."

8. Have the pupils list three things they learned about the migration of birds from "Why Do Birds Migrate?"

BLOCK 158

I SKILLS LESSONS

A. LISTENING

To make judgments

Lesson 44: page 458

Lesson 45: page 459

B. WORD PERCEPTION

a) Structural analysis — suffixes *-ness*, *-ish*

Lesson 67: page 259

b) Structural analysis — compounds

Lesson 68: page 259

Practice Book: page 68

C. INTERPRETATION

a) Understanding the main idea — titles

Lesson 38: page 359

STORIES TO STUDY A and B: page 72

b) Making judgments

Lesson 39: page 359

STORIES TO STUDY A and B: pages 73-74

D. SPELLING

Page 303	Word list	1. shorten hidden raincoat clothes pin hard-boiled old-fashioned	2. ready-made fish-hook	3. wooden wouldn't walnut doughnut
	Test-Study	there their just	great-grandfather all right steamship	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
In some
cultures, the
people of a
community work
together to get
food.

1. **Oral Discussion** Initiate the discussion by referring to an Indian buffalo hunt. (Television will have made these familiar to most children.) Guide pupils to recognize the hunt as a group effort, and to understand that the products of the hunt were likewise shared. Discuss the advantages of this.

Tell the pupils that for many years the people of Eskimo villages also hunted in groups and shared their game. Through a discussion, build the background information necessary for understanding the story "Alunak." Pupils might consider such things as (1) what the Eskimos hunted; (2) what use they made of the game (light, heat, clothing, food); (3) how they hunted; (4) why they hunted in groups.

Discuss the fact that, though some Eskimos still depend on hunting for their livelihood, others now live in towns in houses and work at jobs much like those of the pupils' fathers.

2. **Writing**

Possible
themes

- a) What a seal means to an Eskimo hunter.
- b) Why the Indians hunted buffalo together.
- c) A present day community project (for example, parents working together to set up a playground for a district.)

B. READER SELECTION

"ALUNAK"

Theme

In some cultures, the people of a community work together to get food. (Alunak would have preferred to get the seal himself, but he proudly shared his friend's.)

1. **Vocabulary**

Most of the vocabulary difficulties in this story will result from the use of words related to the Eskimo culture which are unfamiliar to your pupils. Before reading, the following might be discussed:

seal-hole	snow hummock
harpoon	seal blubber
ice-fields	weather spirits

The following should be discussed as they are met in context:

settlement	windbreak	envy
patience	commotion	

2. **Directing the reading**

Have the pupils locate the title in the Table of Contents. Tell them that Alunak (əlü' nak) is the name of an Eskimo boy and that the story is about Alunak and his friend Nagasok (Na' gə sok).

Making
judgments

Be sure pupils understand unfamiliar words and concepts presented in the story. Use the illustrations to develop understanding of the Eskimo way of life. (Pupils should recognize that this is *not* a contemporary story.)

B**A**

Page 243

Why is Alunak excited?
How has he prepared for this day?

Do you think Alunak deserves to be successful on his
first hunt?

Pages 244 - 245

How did Alunak try to ensure a good
day for the hunt? How did he prepare
the morning of the hunt? What did
Alunak do when he got to the ice-
fields? Do you think he is a skillful
hunter?

Do you think Alunak has learned his "hunt-
ing" lessons well?

Do you expect the boys will get a seal? Why is it so
important that they do?

Page 246

Why wasn't Alunak happy for his friend?
Do you think he had a right to be jealous?
(Pupils might note that it was apparently no
fault of Alunak's that he had been unsuccessful.
Had he been careless he would be less deserving of sympathy.

Page 247

Did Alunak's jealousy last. How do
you know he isn't discouraged?

What does the ending of the story tell you
about Alunak? How do you think Alunak's
father feels as he watches his son?

Will the villagers be pleased with the hunt?

Following the reading you might have the pupils talk about the scene at the village
when the hunters return.

3. Following the reading

Practice Book

- a) Use Practice Book page 69.
- b) Have each pupil rewrite the following sentences from the story,
changing the underlined parts so they would apply to himself
rather than Alunak.
 - (i) Then he fell asleep, full of dreams of seal-blubber.
 - (ii) He hurried with his meal of frozen fish and seal-meat.
 - (iii) His father set aside the snow block at the door and
went out to see what the weather was like.
 - (iv) He struggled into his furs and left the snow house.

Poem

- c) Read the poem "The Kayak." Encourage the pupils to
note the contrast between this Eskimo's gay mood and
Alunak's serious attitude towards the hunt.

THE KAYAK

Over the briny wave I go,
 In spite of the weather, in spite of the snow:
 What cares the hardy Eskimo?
 In my little skiff, with paddle and lance.
 I glide where the foaming billows dance.
 Round me the sea-birds slip and soar;
 Like me, they love the ocean's roar.
 Sometimes a floating iceberg gleams
 Above me with its melting streams;
 Sometimes a rushing wave will fall
 Down on my skiff and cover it all.

But what care I for a wave's attack?
 With my paddle I right my little kayak,
 And then its weight I speedily trim,
 And over the water away I skim.

Author Unknown

C. ACTIVITIES RELATED TO BLOCK 158

- | | |
|---|--|
| dramatize a conversation | *1. Have two pupils dramatize the conversation which might take place if Alunak and Rock (The Last Great Roundup) met and discussed their adventures. |
| predicting events | *2. In the discussion following the reading of "Alunak," the pupils talked about what the thought would happen at the Eskimo village when the hunters returned. Now have them write their imaginings. |
| (related to Interpretation Lessons 38, 39)
making a list | 3. Have the pupils suppose they could put five things back in Pandora's Box. Have each pupil list what he would put and state why. |
| (related to Interpretation Lessons 38, 39) | 4. Have children list three things they would have missed if they had lived in Pandora's world. |
| (related to Interpretation Lessons 38, 39) | 5. Temper, Sulks, Greed came out of the box. Pupils might list other troubles which flew out. |
| (related to Listening Lesson 44 and Interpretation Lessons 38, 39)
comparing and contrasting | *6. Have the pupils answer the following questions:

<div style="margin-left: 40px;">How was the old woman in "Why the Woodpecker has a Long Beak" like Pandora?</div> <div style="margin-left: 40px;">How were their punishments the same? different?</div> |

BLOCK 159

I SKILLS LESSONS

A. LISTENING

To make inferences

Lesson 46: page 461

Lesson 47: page 464

B. WORD PERCEPTION

a) Using the context

Lesson 8: page 213

Practice Book: page 70

b) Phonetic analysis — syllabication

Lesson 44: page 244

Practice Book: page 71

C. INTERPRETATION

a) Inferring

Lesson 40: page 360

STORIES TO STUDY A and B: page 76

b) Rate of reading — skimming and flexibility

Lesson 41: page 361

Lesson 42: page 362

D. SPELLING

Page 304	Word list	1. ankle angel bottle handlebars trouble comfortable	2. real smile howl	3. Aunt Mabel marble castle whistle
	Test-Study	here hear every	busy where were	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME
(Oral and Written Language)

Theme:
From early
times men have
used the sap of
the maple tree.

1. **Oral Discussion** Have the pupils read independently the selection on page 72 of *My Practice Book*. Following the reading discuss the information presented, clarifying and extending the pupils' ideas.
- Pupils should be aware that many changes have taken place in the methods of maple sugar making, as men have looked for more efficient means of producing it.

2. **Writing**

Possible
themes

- a) Individuals might look for more information about the making of maple syrup and write a report for the class.
- b) How I Like to Eat Maple Syrup.
- c) Three things I have learned about making maple syrup.

B. READER SELECTION
"SUGARING OFF"

Theme From early times men have made use of the sap of the maple tree. (Davey's Indian friend was able to teach him something about farming.)

1. **Vocabulary**

oxen	puzzled
supplies	gingerly

2. **Directing the reading**

Page 72 of *My Practice Book* has provided background information.

Have the pupils note the title and study the illustration on page 248. Establish the time of the story.

Inferring Both groups might read this story in its entirety before discussing it.

B

Pages 248-250

What signs of spring has Davey noted?
Why is he so anxious for spring to come? Why was he suddenly discouraged?
What did he want most from town?

Page 251

What is White Fox doing to the trees?
Why doesn't Davey recognize what he's doing?
Why does he taste the sap "gingerly?"

Pages 252-253

How do the Indians make maple sugar?

A

How can you tell that Davey's life is a difficult one? When had his family last been to town for supplies? What does Davey want most?

What did Davey mean when he said, "Now I know that spring is really coming?"

Do you think Davey has ever helped White Fox?

B

A

What will Davey's father think of his discovery?

Following the reading have the pupils talk about the plans Davey's family might make for making and using the maple sugar.

3. Following the reading

- a) Have the pupils listen as you read the poem, "Sugaring Off" on page 254 of *Flying Free*. Encourage them to listen for the slow drip-dripping of the sap and then the hustle and excitement of the sugar house as you reread it.

Better readers in the group might prepare this for oral reading.

- b) Have the pupils reread pages 251 and 252 carefully and then write a list of the steps followed by the Indians in making maple syrup.

C. ACTIVITIES RELATED TO BLOCK 159

character
development
in writing
a story

- * 1. Pupils have now had three stories ("The Tar Baby," "How Rabbit Got Out of a Tight Place," "Señor Coyote Plays Schoolmaster for Rabbit") in which Rabbit outwits his enemies. Encourage them to write a story of their own about Rabbit. This could be an individual story, but it would also serve as a group activity through which certain writing skills could be developed. For example, a discussion of Rabbit's character as revealed in the stories read, would emphasize the importance of people in pupils' writing behaving "in character," and also the need to develop a plot consistent with Rabbit's character.

(related to
Listening
Lessons 46, 47)
dramatizing
conversations

- * 2. Have the pupils decide who Zebe is. ("A Nice Room for Giraffes"). Then have them dramatize the conversations as

- (a) Zebe tells Gloria about the lady with the hat.
- (b) Gloria tells Zebe about the zoo men coming to the house.
- (c) Gloria tells Zebe about an afternoon tea with Susie.

3. Have pupils dramatize Mrs. Hapgood's probable conversation with the maid about the giraffe in the living room.

BLOCK 160

I SKILLS LESSONS

A. LISTENING

To other pupils

Lesson 48: page 467

B. WORD PERCEPTION

Phonetic analysis — syllabication, accent, schwa sound

Lesson 45: page 245

Lesson 46: page 246

Practice Book: page 73

C. INTERPRETATION

Oral reading

Lesson 76: page 391

STORIES TO STUDY A and B: page 71

Lesson 77: page 392

STORIES TO STUDY A and B: page 78

D. SPELLING

Page 305	Word list	1. potatoes eleven electric important remove elevator	2. afraid explain excited	3. suppose surprise belong arithmetic
	Test-Study	against together schoolyard	beginning tonight believe	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)



It is suggested that this story be read only by the pupils of Group A.

Theme:

The family

unit – families
belong together

1. Oral Discussion

Put the following story titles on the board: "Dorothea," "Keeping House," "John Alexander Macdonald Bakes Bread." Have the pupils recall the stories briefly. Discuss the close family relationship that was apparent in each. Guide the pupils to note that family members worked and played together, and helped each other out of difficulties. (Avoid moralizing. Note too that they sometimes quarrelled.)

2. Writing

Possible
themes

- a) The family from a reader story I would most like to spend a week with.
- b) My family.
- c) I'd sure got myself into trouble but my family solved my problems for me. Here's how it happened.

B. READER SELECTION

"LITTLE NICHET'S BABY SISTER"

Theme

Families belong together. (Fourteen children weren't enough for Little Nichet. So he brought home an Indian baby!)

1. Vocabulary

Assist the pupils with the pronunciation of the French-Canadian names.

Consider in context such words as the following:

houseful	papoose	Micmac
especially	squaw	marmots
		hindquarters

2. Directing the reading

Recognizing
relationships
– cause-effect

Tell the pupils that this is a story told by the people of Quebec. Explain that since the people in the story spoke French, their names are not pronounced as in English. To illustrate, use the names *Jean LeBlanc* and *Boulangers* from page 255.

Mention that the story is supposed to take place in Quebec at about the same time as the events in "Keeping House" were happening in the United States.

This story will probably be read only by the better readers. Hence only one set of questions is given.

Pages 255-256

Why is Little Nichet asking about new babies?
Why does his father think the family doesn't need a new baby?

Page 257

Why did Little Nichet decide to go and get a baby himself?
What did he see as he neared the Indian village? Why had the squaw left the papoose by the tree trunk? What made Nichet think it was for him?

Pages 258-259

How did Mamma and Papa LeBlanc feel when they saw Nichet's surprise?

Pages 260-261

Imagine the excitement as all the LeBlanc's talked about the baby. Picture a *tohu-bohu* of chattering. Why was there chattering at the Indian village too? Why is Nichet so unhappy that his parents returned the baby? What did he decide to do?

Page 262

How did the wise Indian make Nichet understand that he didn't belong with them?

Pages 263-264

Does Nichet still need a baby sister? Why or Why not?

3. Following the reading

Practice Book

- a) Use Practice Book page 74.
- b) Have the pupils reread page 262 and then suppose that an Indian boy had gone to stay at LeBlanc's. Have them write a list of questions Papa LeBlanc might ask him to show he didn't belong in their family.
- c) Mimeograph the following exercise. The pupils should use their readers to find the answers.
 - (i) Write three other names for a groundhog.
 - (ii) How many brothers did Nichet have?
 - (iii) How many people lived in the LeBlanc home?
 - (iv) What is a cradle board?
 - (v) Name three things an Indian must be able to do.

C. ACTIVITIES RELATED TO BLOCK 160

dramatizing

- *1. There are several interesting scenes in the story "Little Nichet's Baby Sister." Have the pupils prepare and dramatize the following scenes:

- a) Nichet's father and mother discover the baby and insist that he must be returned.
- b) Little Nichet arrives at the Indian village to stay.
- c) Little Nichet shows the whistler to his family.

Group A
(related to
Interpretation
Lesson 77)
point of view

- *2. Have pupils write the story of Joey, the monkey, from Joey's point of view. Discuss "point of view" again with the pupils. Suggest that the story can be written *about* Joey, or it can be written as though Joey himself were telling his adventures.

BLOCK 161

I SKILLS LESSONS

A. LISTENING

Note – In this block, the Interpretation Lessons should be taught BEFORE the listening Lessons.

To follow directions given by a classmate

Lesson 49: page 467

Lesson 50: page 467

B. WORD PERCEPTION

a) Using the context

Lesson 9: page 214

Practice Book: page 75

b) Phonetic analysis – review *gh* represents *f* and *g* sounds

Practice Book: page 76

C. INTERPRETATION

Following directions

Lesson 43: page 363

STORIES TO STUDY A and B: page 79

Lesson 44: page 363

STORIES TO STUDY A and B: page 80

D. SPELLING

Page 305

Word list

1. ghost
cough
bough
allow
laugh
straight

2. brought
though
through

3. enough
although
weigh
icing

Test-Study

noise
might
sure

sugar
across
eighty-four

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Because weather
affects our daily
activities,
people are
interested in
weather
forecasts.

- 1. Oral Discussion** Most pupils will be familiar with radio and TV weather forecasts. Discuss the reasons why people like to know what the weather will be like, and how weather affects our activities. Discuss also the difference between scientific weather forecasting as reported on radio and TV and the amateur kind that is done through sayings handed down through generations. Examples of the latter are:

Red sky at night,
Sailors delight.
Red sky in the morning,
Sailors take warning.

Rain before seven
Clear before eleven.

The south wind brings wet weather;
The north wind wet and cold together;
The west wind always brings the rain;
The east wind blows it back again.

2. Writing

Possible
themes

- a) How weather affects our activities.
- b) People whose jobs depend on the weather.
- c) "The weather forecast was wrong!"
- d) Write a weather forecast as it might be given on the radio.

B. READER SELECTION

"MR. PLINKETT-PLUNKETT AND THE WEATHER"

Theme

Because weather affects our daily activities, people are interested in weather forecasts. (Mr. Plinkett-Plunkett's scientific forecasting couldn't beat his wife's "funny-bone"!)

1. Vocabulary

barometer	weather vane
thermometer	predictions

2. Directing the reading

Inferring

Present the title and have pupils decide whether this will be a fanciful story or a true account. What makes them think so?

Allow the pupils to read the whole story before the discussion.

Suggested questions:

B

What was the Plinkett-Plunkett's hobby? What does "take a guess" weather people mean? Did they take their hobby seriously?

A

When the story opens, how did the Plinkett-Plunkett's feel about their hobby? When did the Plinkett-Plunkett's feeling toward weather forecasting change? Why?

B

What happened to Mrs. Plinkett-Plunkett? How did Mr. Plinkett-Plunkett feel about this? Did this change their lives? How?

Describe all the things that Mr. Plinkett-Plunkett did. Why did he do all these things? Did he really enjoy doing them? How do you know?

Why do you think Mr. Plinkett-Plunkett's forecasting instruments didn't work? Do you believe that a "funny-bone" could predict the weather more accurately than a weather man? Why?

What did Mrs. Plinkett-Plunkett do one day? Why did she do this? Did her husband notice that she had changed? Why not?

Was Mrs. Plinkett-Plunkett happier now? How do you know?

What do you think caused all Mr. Plinkett-Plunkett's instruments to break down all at once? In this likely to happen in real life?

What made Mr. Plinkett-Plunkett stop forecasting the weather?

Read the first two paragraphs of the story again and then the last paragraph. What do you notice? Why did the author do this?

A

How did this affect their lives?

Were they happier now? How do you know?

What made Mrs. Plinkett-Plunkett go to the doctor? Why didn't she tell her husband what she had done? Why didn't Mr. Plinkett-Plunkett notice that his wife wasn't just sitting around any more?

Discuss the fanciful nature of the story. Have pupils pick out all the details that makes this a "make-believe" situation. Be sure they include some of the phrases and sentences used by the author.

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 77.
- b) Read the poem:

GROUND HOG DAY

In February when few gusty flakes
Above the frozen sheets of snow still hover,
Out of his hole the sleepy ground hog breaks
To peek around and see if winter's over.

Now if he finds his shadow, back he shies
To nap while deeper drifts the wind shall bring;
But if no shadow shows beneath dark skies
He waddles through the ditch to look for spring.

Mamie Pomeroy

Poem

Page 272,
FLYING FREE

VERY LOVELY

Read the poem to the pupils.

Tell them that Rose Fyleman was a singer and a music teacher and she tried to make her poetry as beautiful and rhymical as music. Miss Fyleman also had a vivid imagination and, in her poetry, changed dull situations by peopling them with fairies and creating an imaginary world. What has she done with a rainy day? Has she created an imaginary situation? How?

Read the poem again.

C. ACTIVITIES RELATED TO BLOCK 161

writing
jingles

1. Review the weather prediction jingles given in the oral discussion for the reading lesson. Suggest that pupils might try to write some jingles to fit these weather signs:

- a) a ring around the sun means hot weather.
- b) "sun dogs" means a change in the weather.
- c) when birds call excitedly to each other it means rain.
- d) the groundhog seeing his shadow means more winter.

Group A
word meanings

2. A thermometer is an instrument that measures the heat in the air or in the body. Have pupils find out and write what the following instruments do.

speedometer	barometer
odometer	hygrometer
light meter	

homonyms

* 3. These words are used in the story "Mr. Plinkett-Plunkett and the Weather." For each write another word that *sounds* the same but is spelled differently and has a different meaning.

weather	rain	vane
guessed	fair	red
right	too	know
way	hours	not

oral

Have pupils give orally sentences in each of which a pair of the words is used. For example: "I *guessed* who the *guest* was."

(related to
Interpretation
Lesson 44)
writing
directions

* 4. Have pupils make up a new game and write out the directions for it. For this activity allow the pupils to work together in groups of two or three.

BLOCK 162

I SKILLS LESSONS

A. LISTENING

To recognize that intonation affects meaning

Lesson 51: page 468

B. WORD PERCEPTION

Phonetic analysis — review *x*, *z*, *ng*, *nk*

Lesson 48: page 247

Practice Book: page 78

C. INTERPRETATION

Rate of reading — flexibility and skimming

Lesson 45: page 364

STORIES TO STUDY A and B: pages 82, 83

D. SPELLING

Page 306	Word list	1. raise prize freeze knees measles grease	2. Christmas boxes Boxing Day sees seas	3. expect puzzle lazy daisy
	Test-Study	chicken pox socks please	close easy says	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
All living
things need
water to
survive.

1. **Oral Discussion** Open the discussion by asking pupils what the difference is between a desert and their local terrain. Discuss the *reason* for the difference — rain, or the lack of it. Discuss what would happen to their community if rain no longer fell. Consider all the effects — on vegetation, on food, on recreation, on animals, and so on. Lead them to the conclusion that without water nothing can survive.

2. Writing

Possible
themes

- a) Our dependence on water
- b) Finish the story: "No rain fell for sixty days."
- c) Uses of water

B. READER SELECTION

"THE LEGEND OF THE BEAR PAW JARS"

Theme

All living things need water to survive. (An Indian legend of how a village was saved by a bear.)

1. Vocabulary

Santa Clara Pueblo Indians (Peublo-pweé lō)

2. Directing the reading

Sensing
emotional
reactions

Present the title and have the pupils look at the illustration of the Bear Paw jars on page 278. Tell them that this is the story of how the Indians started to decorate their pottery with a print of a bear's paw.

Allow the pupils to read the whole legend before the discussion.

Suggested questions for discussion:

B

How does the author of the story make us feel the heat?
How did you feel as you read the first page? How does
the author make us feel thirsty too?

A

How did the Chief feel? the rest of
the tribe? Why did no one know what
to do?

Why did everyone grow thin and weak?
Why did the brave decide to go out once
more? How did he feel?

How did the brave know the bear was
not thirsty? Why did he decide to
follow the bear? Why did the brave
have trouble following the bear?

Can you think of words to describe how the
people felt in the first part of the story?
(Try to get the pupils to use words such as
despair, dejected, desperate, dread, and so
on.) Why did the brave decide to go hunting
for water when everyone else had failed?

Why was the brave so surprised when he saw
the bear? How did he feel? How did he feel
as he followed the bear? when he saw the
bear drinking?

B

A

Why did the bear go into the bushes?
How did the brave feel now?

Why had the Indians not found this spring before?

How did the people feel when the brave told them
the news? when they saw the water?

How did the Indians show their thanks to the bear? ✓

3. Following the reading

Practice Book

- a) Use Practice Book page 79.
- b) Have the pupils dramatize the story. Encourage them to use their own words rather than those of the book.
- c) Make a list of words that describe emotions.
- d) For an effective contrast, have two pupils read orally the poem "Very Lovely", page 272 and the first page of "The Legend of the Bear Paw Jars."

Poem

Page 279,

FLYING FREE

THEME IN YELLOW

Read the poem to the pupils. Ask what kind of person the pupils think wrote the poem. Carl Sandburg had a great sense of fun and wandered about America singing folk songs. He loved the beauty of the country. He also loved to tell stories to children and wrote a book for them called *Rootabaga Stories*.

In the first line the poet says, "I spot the hills." To whom does this refer?

Tell the pupils that there are four separate pictures in the poem. Tell them to listen and picture these scenes in their minds as you read the poem again. Have the pupils describe the four pictures.

Have the pupils read the poem and select all the words that suggest *yellow*. Can they think of other words that could have been used?

Have some of the pupils read the poem aloud.

C. ACTIVITIES RELATED TO BLOCK 162

explaining

1. Have pupils suppose that they were going to make a clay jar and wanted to put an original design on it. Have them draw a design, and explain *why* they have chosen the design. The explanation can be given orally or in writing.

predicting
events

- * 2. Have the pupils suppose that the bear in the story "The Legend of the Bear Paw Jars" had seen the brave following him and would not leave the spring. Suppose it had stood guard over the water and would not let the Indian near. Discuss with the pupils the effect this change would have on the story ending. Have pupils write an ending for the story if the bear had acted in this way.

descriptive
words

- * 3. Compile a list of words that could describe the Indian brave who found the water. Then have the pupils see how many of these words could be substituted for the underlined words in the following sentence.

He was a fine young brave who loved his people.

writing a
poem

- * 4 The pupils have read a poem about pumpkins. Perhaps they can think of other exciting things to say about pumpkins. Have them write two or three descriptive sentences, and then decide whether the words can be rearranged and written in poetic form.

BLOCK 163

I SKILLS LESSONS

A. LISTENING

To recognize cause-effect relationships

Lesson 52: page 468

Lesson 53: page 470

B. WORD PERCEPTION

Structural analysis — suffix *-en*, addition of suffix changes part of speech

Lesson 69: page 261

Lesson 70: page 262

Practice Book: page 80

C. INTERPRETATION

Recognizing relationships: cause-effect

Lesson 46: page 365

STORIES TO STUDY A and B: pages 84-85

Lesson 47: page 366

STORIES TO STUDY A and B: pages 86-87

D. SPELLING

Page 307	Word list	1. breath breathe breathless height length width	2. hottest reddest thinnest	3. worst nursed danced rinsed
	Test-Study	happier choir built	tired February country	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

- Theme: Water can be destructive.
- 1. Oral Discussion** Refer to the story, "The Legend of the Bear Paw Jars." Have the pupils recall that this story dealt with hardships caused by too little water. Have pupils *briefly* review the ways in which water is useful to man.
- Then have pupils discuss ways in which water can be destructive (for example, storms at sea; heavy rainfalls damage crops, roads; floods; etc.).

Writing

- Possible themes
- a) Develop lists of harmful and useful effects of water.
 - b) Describe the worst storm you have ever seen.
 - c) A flood.

B. READER SELECTION

"THE GREAT FLOOD"

Theme Water can be destructive. (In just a few minutes the waters of the Red River swept away the Stewart's home and their treasured possessions.)

1. Vocabulary

threat	scythe
fury	raging

2. Directing the reading

- Recognizing relationships - cause-effect
- Use page 81 of *My Practice Book* to develop background for the story. Pupils need a general awareness of the life of the period and the setting of the story to appreciate the problems facing the Stewarts.
- Have the Red River located on the map.
- Although the questions suggested will be principally directed to developing understanding of the cause-effect relationships, the story lends itself to a character study of Mr. Stewart.

B

A

Page 280 Why was Donald shivering? What things had Donald known to upset his father in the past? Why does Donald think a flood must be a very dreadful thing?

Why is Donald so frightened? (Pupils should recognize, as well as the more obvious causes, the fear of the unknown, and the effect of his father's reaction.)

Page 281 Who warned the settlers of danger? Why was the water so high?

What was causing the flood?

Why were the settlers to "head for" the hills?

Pages 282-283 Why did Donald's mother look longingly at her blue dishes? Why didn't they take the dishes and books and the sleigh?

Why did the family leave their treasures behind?

Look at the list of things the family saved. Why did they choose each of these?

B

A

*

Use a chalkboard diagram illustrating the level of the river, the valley, and the hills to clarify the difficulty the settlers experienced in escaping the flood.

Pages 284-285

What damage had the flood caused?
What must the Stewarts do when the water goes down?

Why do you think no one spoke as they looked at the flooded valley? Why was the flood receding? What problems still face the family?

Page 286

Why did Donald's father look hurt when Donald asked for a new sleigh?
What made him change and speak so gently? (Help pupils to recognize that in spite of his gruff manner Mr. Stewart loves his son and appreciates that he has faced hardships without complaining.)

3. Following the reading

Practice Book

- a) Use Practice Book page 82.
- b) If this story is read in the spring have pupils collect pictures or newspaper reports of floods and report to the class.
- c) Have the pupils reread the poem "Very Lovely" (page 272) and compare this light-hearted talk of an imaginary flood with the harsh reality depicted in the story.

C. ACTIVITIES RELATED TO BLOCK 163

Group A
(related to
Interpretation
Lesson 46)

- * 1. Have the pupils reread the story "Oomi the Hunter" and list words from it that are specifically related to Eskimo life.

Group B
(related to
Interpretation
Lesson 46)
oral reading

- * 2. Have the pupils using *Stories to Study B* prepare "Seven At One Blow" for oral reading and read it to those using *Stories to Study A*.

Group B
(related to
Interpretation
Lesson 46)
writing
appropriate
captions for
illustrations

- * 3. Have the pupils plan and paint a mural depicting the adventures of the grave little tailor. Have short captions written for the various scenes.

(related to
Listening
Lesson 52)
writing a story
of explanation

- * 4. Have the pupils choose an animal and write a story to explain some physical feature (as in "How the Camel Got Its Proud Look").

BLOCK 164

I SKILLS LESSONS

A. LISTENING

To note details

Lesson 54: page 471

Lesson 55: page 472

B. WORD PERCEPTION

Structural analysis — addition of suffix changes part of speech

Lesson 71: page 263

Practice Book: page 83

C. INTERPRETATION

Noting details

Lesson 48: page 367

STORIES TO STUDY A and B: page 89

Lesson 49: page 368

STORIES TO STUDY A and B: page 91

D. SPELLING

Page 308	Word list	1. fought knelt slept geese knives	2. caught bent meant	3. frozen dozen poisonous certain
	Test-Study	been children thought	could heard wrote	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

- Theme:
Light is
caused by heat
or reflection.

1. Oral Discussion

Recall, from the selection in Listening Lesson 54, the changes in how people light their homes. Ask the pupils to name as many other things as they can that give light. List them on the board. How many of them give heat, too? Discuss the differences in light and heat among the items. Ask the pupils if they have ever seen different colors in flames — for example, flames in a fireplace, gas flames, the flames in a barbecue. (Distinguish between the natural color of the flame and the colors that are produced artificially in fireplaces.)
- Possible
themes

2. Writing

a) How light affects our lives.

b) List all the sources of light that pupils can think of.

c) The Night the Electricity Failed.

d) One summer I visited in the north where the sun never went down.

B. READER SELECTION

“LIGHT”

Theme

Light is caused by heat or reflection. (A simple essay introduction to the sources and causes of light.)

1. Vocabulary

reflecting

liquid

particles

bluish

coil

binoculars

telescope

electricity

planets

2. Directing the reading

Noting
details

*

The preliminary discussion has introduced the topic. Tell the pupils that this is an essay about light.

Discuss with the pupils how we must read when we are reading informational material. Remind them that this is a more careful, slower reading than that required for stories. We must be sure we understand the ideas. Often rereading is necessary.

As you guide the reading, encourage pupils to reread to answer the questions. Pose a question *before* the pupils read each section.

Suggested questions:

Before

What makes the stars shine?

After

What does light from the sun do? How do you know the author really is writing about stars? Do the stars have light of their own? What does “reflecting” mean?

Paragraph 2

Before

What are all things made up of?

After

Why do things that shine by themselves give light?

What is a "particle?"

What do these tiny particles do?

Paragraph 3

Before

What causes light?

After

What happens when anything is heated? Which color appears first? Which color comes from the hottest object? Why does the burner on a stove not get white?

Page 288,
Paragraph 1

Before

What would you see if you looked at the stars through a telescope?

After

What are binoculars? a telescope? What are stars? Which stars are the coolest? the hottest? What color is the sun? Why does it give so much light?

Paragraph 2

Before

Why does an electric light bulb give light?

After

What is in an electric light bulb? Can you see this little wire? What can you feel if you touch a lighted light bulb?

Paragraph 3

Before

Why does the moon shine?

After

What things have no light of their own? What makes them shine? What is another word for "the light hits them and bounces off their surface?" Find the word in the first paragraph of the essay. Have you seen other things that shine because light is reflected from them?

3. Following the reading

Practice Book
Poem

- a) Use Practice Book page 84.
- b) Contrast the way in which the poet expresses the light and heat of a star with the way in which the author of the essay did.

THE FALLING STAR

I saw a star slide down the sky,
 Blinding the north as it went by,
 Too burning and too quick to hold,
 Too lovely to be bought or sold,
 Good only to make wishes on
 And then forever to be gone.

Sara Teasdale

C. ACTIVITIES RELATED TO BLOCK 164

Group A
oral discussion
— comparing and
contrasting

(related to
Listening
Lesson 54)

(related to
Listening
Lesson 54)

Group A
(related to
Listening
Lesson 55)

Group A
(related to
Interpretation
Lesson 48)
analogy

(related to
Interpretation
Lesson 49)

*1. Discuss the differences in the essay "Light" in *Flying Free*, and "The Story of Light" in Listening Lesson 54. What was the main idea of each? Were there any facts that both essays mentioned? What is the essential difference between these two pieces of writing?

*2. Have the pupils list as many varieties of lights being currently used as they can. Some pupils might describe the purpose of each.

*3. Have pupils write a description of how their lives would be different if they had only fires for light. Before having the pupils write, discuss everyday activities of the pupils that depend on light. Then have them think about how these activities would be affected if the only light they had came from a fire.

*4. Have the pupils write a story describing the impressions of one of de Bergerac's moon men who visited the earth.

5. Have pupils reread about, or recall, the ingenuity of the sailor in weighing an elephant. Pose this problem and have pupils devise a solution.

Suppose you had no scales. You had a large bag of marbles for which someone offered to pay \$1 a pound — but you had no idea how many pounds were in the bag. How could you find the weight without a scale?

*6. Have pupils reread the description of the old castle. Then have them imagine that someone did go into the towers. Have them describe what the person saw. Remind them that they are writing about someone else.

BLOCK 165

I SKILLS LESSONS

A. LISTENING

To make an outline

Lesson 56: page 475

Lesson 57: page 475

Practice Book: page 85

B. WORD PERCEPTION

a) Using the dictionary – alphabetizing

Lesson 85: page 272

Practice Book: page 86

b) Using the dictionary – guide words

Lesson 86: page 273

Practice Book: page 87

C. INTERPRETATION

Making an outline

Lesson 50: page 369

STORIES TO STUDY A and B: page 91

Lesson 51: page 370

STORIES TO STUDY A and B: page 93

D. SPELLING

Page 309	Word list	1. lain grocery eaten loaves cliffs grown	2. making clipping butcher	3. collar o'clock heavy several
	Test-Study	writing driven people	since August once	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Climates – and
hence living
things – change
over long
periods of
time.

1. **Oral Discussion** Ask the pupils if any of them have seen movies or TV programs, or read books about our country long, long ago before men lived here. Most children of this age will have some knowledge of dinosaurs. In the discussion, emphasize what the country looked like then as compared with now, and how the animals that live here have changed. You might discuss some reasons for this change, for example, changes in climate affect the kinds of animals that survive; land changes through volcanic eruption, glacier movement, wind and water erosion, and so on.

Do not prolong the discussion. Your purpose is to ensure that pupils have an adequate background of knowledge to understand the essay “Before Winter Came to Canada.” If deficiencies in knowledge are evident, tell the pupils something of the period about which they will read, and let them compare it with the present.

2. **Writing**

Possible
themes

- a) I saw a model of a dinosaur in the museum.
- b) The land is constantly changing.
- c) My dad says that winters today aren’t like those when he was a boy.
- d) If I met a dinosaur

B. READER SELECTION

“BEFORE WINTER CAME TO CANADA”

Theme
Climates – and hence living things – change over long periods of time. (An account in words and pictures, of how scientists think Canada looked millions of years ago.)

1. **Vocabulary**

- swamps
- foliage
- resume
- reptiles

2. **Directing the reading**

Tell pupils that they are going to read an essay called “Before Winter Came to Canada.” Ask them how we know what it was like here long, long ago. Then have the pupils read page 88 of the Practice Book which gives some background about how scientists can describe conditions of millions of years ago.

Discuss the page with the pupils.

Because the interpretative skill suggested for this selection is reading for the main idea and supporting details, and because slow, careful reading is appropriate for the purpose and the material, both groups of pupils should consider the same questions.

Before the pupils read each section, help them to establish a purpose for reading. Encourage the pupils to “read” the illustrations as well as the words.

Suggested questions:

Noting
details and
understanding
the main idea*

Pages 289-291

Can you state in a sentence what the main idea of this section was? (The weather, the land, the plants, and the animals were very different millions of years ago.)

What was the weather like? How was the land different from the way it is today? What did you see when you read the words “steaming swamps?” What other words were used to describe the swamps?

Pages 289-291

How were the plants different? Why would you expect the plants to be very thick and grow very tall and have enormous leaves? Where might you find plants similar to these today? Did you recognize any of the plants in the illustration?

Why was the land very quiet? What is a reptile? Which animal in the illustration is a reptile? Are there reptiles living today? How did a flying reptile fly? Name other kinds of animals that lived then. Are any of the same kinds of animals living today?

Pages 292-296

What was the main idea of this section? (Many kinds of dinosaurs lived long ago; some were plant-eating, and some meat-eating.) Why was there such a noise when a dinosaur moved? What made the loudest noise? Describe a meat-eating dinosaur. Why did it have to eat constantly? What did it eat?

Describe Albertosaurus. Where do you think it got its name? What would "sabre-like teeth" look like? Describe a duck-billed dinosaur. What is the most interesting fact given about this dinosaur? How do you suppose we know this?

Describe Anchiceratops.

How was an armored dinosaur different from the others?

Why are there no dinosaurs today?

In a follow-up discussion, pupils may want to tell about other kinds of dinosaurs they have read about.

3. Following the reading

Practice Book

a) Use Practice Book page 89.

Poem

Page 297,

FLYING FREE

HOW TO TELL THE TOP OF A HILL

Read the poem to the pupils.

Ask the pupils whether the poet *really* means "there's no more UP to go." See whether they discover that there *is* more UP, but you can't climb any higher.

By printing UP in large capitals, two purposes are served. The word is emphasized and the letters give the illusion of going up. See whether the pupils understand why UP is printed in this way.

The poet wrote this poem for fun. Ask the pupils to choose the lines that show this. Have the pupils read the poem.

C. ACTIVITIES RELATED TO BLOCK 165

Group A
research and
reporting

- * 1. Some pupils may be interested in finding out about still other types of dinosaurs. Suggest that they find information in the library and report to the class.

predicting
events from
an illustration

- * 2. Have pupils turn to the illustration on pages 292-293 of *Flying Free*. Suggest that there must be an interesting story about to take place. Have them write what they think happened.

words that
indicate size

- * 3. The dinosaurs were the "largest" animals that ever lived. In the essay "Before Winter Came to Canada," the author used many words that indicate this size. Some of these words are: *huge, enormous, army tanks*, etc. Have pupils think of as many words as they can (or have them *find* words in books, lists, dictionaries, etc.) that can be used to indicate size. If pupils keep a book of their own lists of words they use when they write, have them add this list.

BLOCK 166

I SKILLS LESSONS

A. LISTENING

To recognize time relationships

Lesson 58: page 475

Lesson 59: page 477

B. WORD PERCEPTION

a) Using the context

Lesson 10: page 214

Practice Book: page 91

b) Phonetic analysis — syllabication

Lesson 49: page 249

Lesson 50: page 250

Practice Book: page 90

C. INTERPRETATION

a) Recognizing relationships — time

Lesson 52: page 371

STORIES TO STUDY A: pages 96-97-98

STORIES TO STUDY B: pages 96-97

b) Using an index

Lesson 53: page 372

STORIES TO STUDY A and B: page 99

D. SPELLING

Page 310	Word list	1. unnoticed amount visitor southern downpour cheesecloth	2. Thanksgiving happening ripening	3. wrong correct direction permission
	Test-Study	beginning Tuesday library	guess often used	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme:
Man has
harnessed the
forces of nature
for his own
purposes.

1. **Oral Discussion** Have the pupils recall the destructive force of the flood in the story, "The Great Flood," and consider ways in which men have been able to use water power for their own purposes.

Point out that fire too can be either a constructive or destructive force. Have pupils discuss both aspects, emphasizing that man must control fire if it is to be used to his advantage.

2. **Writing**

Possible
themes

- a) Fire – Friend or Foe?
- b) Fire safety
- c) Uses of fire

B. READER SELECTION

"FIRE"

Man has harnessed the forces of nature for his own purposes. (Children at play learned that fire could be a servant as well as a master.)

1. **Vocabulary**

There should be no vocabulary difficulties in this story.

2. **Directing the reading**

Recognizing
relationships
– time

Present the title. Use the illustrations to establish the time of the story.

Have the better readers complete the entire story before discussing it. Through your questions direct attention to the details of the story which help to determine the historical time of the story and passage of time within the story.

B

A

Pages 298-299

What tells you that this story took place a very long time ago? (Pupils should note many details.)

What details tell you that Lok and Shan lived long ago?

What was winter weather like where Lok and Shan lived? How do you know? What has Lok done with his toy?

Pages 300-301

What does Lok think he has in the bowl? How did he start the grass fire? Why does he think the fire is burning? Why did the people run and hide from the fire?

Pages 302-303

What did Lok's father think had started the fire? What else might have started the fires he had seen in the forest?

B

A

How long was it before Lok and Shan decided to make another fire? What had they learned that made their next fire safer?

Page 304

Why did Lok's father say that people of all time would be grateful to him?

Following the reading develop a chalkboard list of details which set the time of the story. Pupils should recognize that the whole story theme — man discovers fire — sets it in the long ago.

Discuss also that this is a "story" (the author *imagines* that this is the way fire was discovered), not a true account of the discovery of fire.

3. Following the reading

Practice Book

Poem

- a) Use Practice Book page 92.
- b) Have the pupils list developments in man's use of fire.
- c) Read the poem, "Shadow Dance."

SHADOW DANCE

O Shadow,
 Dear Shadow,
 Come, Shadow,
 And dance!
 On the wall
 In the firelight
 Let both of
 Us prance!
 I raise my
 Arms, thus!
 And you raise
 Your arms, so!
 And Dancing
 And leaping
 And laughing
 We go!
 From the wall
 To the ceiling,
 From ceiling
 To wall,
 Just you and
 I, Shadow,
 And none else
 At all.

Ivy O. Eastwick

Pupils might imagine Lok and Shan dancing and the light of the fire casting shadow on the walls of their cave.

C. ACTIVITIES RELATED TO BLOCK 166

writing a
newspaper report

- *1. The selection about how men learned to make fire was written in the "story" form. Have the pupils recall the differences between a story and a newspaper article that they discussed in Interpretation Lesson 29. Remind them of these points:

- a) a newspaper article usually starts with what would be the ending or climax of a story;
- b) a newspaper article usually "describes" the events while a story uses direct words of characters, and so on, to make readers feel as if they are participating in the events;
- c) a newspaper article is usually shorter than a story about the same series of events.

Have the pupils imagine that a newspaper reporter is writing a report of the discovery of fire for his newspaper. Have them write what they think the reporter might have written.

Have pupils discuss, in small groups, their newspaper articles.

(related to
Listening
Lesson 59)

- *2. Jenny ("Jenny's Four Seasons") could think up reasons why it would be nice to have each of the seasons all year round. Have the pupils choose the season they would like to have all year, and write a paragraph telling why.

Group A
(related to
Interpretation
Lesson 52)
comparing —
oral language

- *3. Have the pupils compare Caroline's adventures with those of Almanzo, in "Keeping House" (*Flying Free*).

Group A
(related to
Interpretation
Lesson 52)
dramatizing a
conversation

- *4. Have the pupils reread the relevant section of "Keeping House;" and then dramatize the conversation that might have taken place if Almanzo and Caroline had met and tried to explain their torn, dirty clothes.

(related to
Interpretation
Lesson 52)

5. Have the pupils write of an adventure they might have if left to mind the house.

Group B
(related to
Interpretation
Lesson 52)

6. Have the pupils develop a list of words to describe how the jack-o'-lantern appeared to the Indians.

Group B

7. Have the pupils write a description of a fierce-looking jack-o'-lantern that they might carve.

BLOCK 167

I SKILLS LESSONS

A. LISTENING

To form sensory impressions

Lesson 60: page 478

Lesson 61: page 479

✓ B. WORD PERCEPTION

a) Structural analysis – contractions

Lesson 72: page 264

b) Using the dictionary – word pronunciations

Lesson 87: page 273

Practice Book: page 93

C. INTERPRETATION

Forming sensory impressions

Lesson 54: page 372

STORIES TO STUDY A and B: page 100

Lesson 55: page 373

STORIES TO STUDY A and B: page 101

D. SPELLING

Page 311	Word list	1. they're we've where's wouldn't who'll he'd	2. wringer drying ironing	3. size sighs lies eyes buys rise
	Test-Study	stopping swept chimney	hurried women just	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME
(Oral and Written Language)

Theme:
Fire can be a
destructive
force.

The theme of this lesson was developed in the previous block. Since both the destructive and advantageous elements of fire were considered there, further preparation should not be necessary.

B. READER SELECTION
“FLIGHT FROM FLAMES”

Theme

Fire can be a destructive force. (Fire pleased Lok and Shan but it terrified the forest animals.)

1. Vocabulary

instinct	outdistance	brake of ferns
obediently	hazy	pursuing
fire wind	singeing	abandon

Be sure the pupils recognize and understand the meaning of the above words or phrases when they meet them in context.

2. Directing the reading

forming sensory
impressions

Have the title located in the Table of Contents. Pupils should realize from the title that this is a story about fire, but that the theme differs from that of “Fire.”

Have the pupils in A group read the entire story before discussing it with them. As you discuss it, they will probably have to reread parts.

B

A

Pages 305-306

What sounds were to be heard in the forest? Which of the sounds were disturbing to the old bear? What was just as terrifying as the roar of the fire? What would you have seen if you had been standing near the deer trail?

Suppose you were a radio announcer broadcasting an “on-the-spot” description of the animals’ flight. What would you tell your listeners?

Page 307

What words or phrases help you see how quickly (1) the deer (2) the cougar are fleeing?

Read the first paragraph. What words does the author use to help you see the fire clearly?

Page 308

What new troubles do the bears encounter?

Continue your radio report, this time describing the mother bear’s difficulties with the cub.

Page 309

Why doesn’t the cub flee like the other animals? What does his whimper mean?
What three words on this page describe the noises made by the bears?

Describe the scene at the lake. How had the animals saved themselves? Do you think all the forest animals were saved?

In a follow-up discussion, have the pupils talk about the animals' flight. They should be aware of their complete helplessness before the giant fire. They might compare the animals' flight with that of the Stewarts in "The Great Flood." In the face of such overwhelming force, the only protection is in flight.

3. Following the reading

Practice Book

- a) Use Practice Book page 94.
- b) Have the pupils reread parts of the story independently and build lists of words or phrases that describe (i) sounds (ii) smells (iii) movement.
- c) Have each pupil copy the sentence that he felt gave him the clearest picture in the story.

Poem

- d) Read Stephens' poem, "The Snare."

THE SNARE

I hear a sudden cry of pain!
There is a rabbit in a snare:
Now I hear the cry again,
But I cannot tell from where.

But I cannot tell from where
He is calling out for aid!
Crying on the frightened air,
Making everything afraid!

Making everything afraid!
Wrinkling up his little face!
As he cries again for aid;
— And I cannot find the place!

And I cannot find the place
Where his paw is in the snare!
Little One! Oh, Little One!
I am searching everywhere!

James Stephens

This will afford another view of an animal's pathetic helplessness in the face of certain dangers.

C. ACTIVITIES RELATED TO BLOCK 167

writing a
newspaper
report

- * 1. Have pupils write a report of the forest fire as it might appear in a newspaper.

descriptive
words

- * 2. Put the following phrases on the board:

an ant a cloud a puddle a dog

Have the pupils write under each as many appropriate adjectives as they can think

(related to
Interpretation
Lesson 54)

3. Have pupils list things that feel cold; things that feel wet; things that feel slippery things that feel sharp, and so on.

BLOCK 168

I SKILLS LESSONS

A. LISTENING

To understand and enjoy picturesque language

Lesson 62: page 479

Lesson 63: page 480

B. WORD PERCEPTION

Vocabulary development

Lesson 18: page 224

Practice Book: page 95

Lesson 19: page 224

Practice Book: page 96

C. INTERPRETATION

Understanding sentence meaning — picturesque language

Lesson 56: page 374

Lesson 57: page 374

STORIES TO STUDY A and B: pages 34-35

D. SPELLING

Page 312	Word list	1. post office bought address envelope separate blanket	2. dressed guest guessed	3. champion except accept chalk
	Test-Study	putting loose lose	early piece forty-fourth	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

Theme: **1. Oral Discussion** Ask: "How would you train a dog to do as you told him or to do tricks?"
 Animals Allow the pupils to discuss this freely. Be sure they bring out the idea that reward works
 respond best better than punishment in training animals.
 to kindness.

2. Writing

Possible themes

- a) How I trained my dog to bring in the newspaper.
- b) A list of rules for the treatment and care of pets.
- c) Finish the story: "My kitten rings a bell when she wants to come into the house."

B. READER SELECTION

"JUAN'S LONG-EARED / PROBLEM"

Theme Animals respond best to kindness. (Even a donkey understands pet names!)

1. Vocabulary

Juan	indomitable
Pedro	ambled
tourist	commotion
Si, Señor	unconquerable



Be sure you do not give the meaning of the word "indomitable" since the discovery of its meaning is part of the story's climax.

2. Directing the reading

Understanding
 sentence
 meaning
 — picturesque
 language

Have pupils turn to page 310, examine the illustration, and read the title. From the ask pupils where the story takes place. Who, or what, is Juan's "problem?"

Have the story read in two parts: Pages 310-312 and Pages 313-316. Discuss briefly after each part.

Suggested Questions:

B

Part 1

In what kind of voice was Juan talking to the donkey when the story opened?
 What does this mean?

What did the tourist call the donkey?
 Does Pedro know what the word means?
 What did he guess it means?

Read the sentence that describes the sound the donkey makes.

A

What sentence on page 310 tells you that Juan speaks another language besides English?

How does the tourist describe Pedro? What does Juan guess that "indomitable" means?

What does Juan mean when he says that Pedro would rather "pretend he is part of the scenery?"

B

Why did Juan decide to get a stick?
Why could he not use it? Can you
do as Juan did — pucker your face
and look fierce?

What did Pedro call his donkey
after he threw away the stick? Did
these words work?

On page 312 there is a phrase that tells us this was
a hot, dry day. What is it?

Part 2

Why was Juan unhappy when they
finally started out for the city? How
did Pedro answer Juan's question?
What did Juan think he was doing?

How did Juan feel when Pedro
stopped in the alley? Why did he
feel like this?

Read aloud what Juan said to his
donkey when he saw the policeman.

Was the policeman angry at Juan?
Why not?

How did the policeman get the
donkey to move? Was Juan surprised?
Why not?

What does "indomitable" mean? Did Juan think
this was a good word to use about Pedro? How
do you know?

A

Show how Juan looked when he got the
stick and tried to use it. What words does
the author use to describe what Juan did?

Read orally what Pedro said to his donkey
that made him get up.

What words did Juan use that showed he
thought Pedro was laughing at him?

What noises did you hear as you read this
part? What word does the author use to tell
us there was a lot of activity and noise?

How do we know that the policeman thought
it would be a terrible thing to beat a
donkey?

3. Following the reading

Practice Book

- a) Use Practice Book page 97.
- b) Have pupils choose their favorite scene and prepare
it for oral reading. Have the whole story read orally.
- c) Ask the pupils to listen to the poem "The Naming of
Cats" and decide in what way it is similar to Juan's
relationship with Pedro.

Poem

THE NAMING OF CATS

The Naming of Cats is a difficult matter,
 It isn't just one of your holiday games;
 You may think at first I'm as mad as a hatter
 When I tell you, a cat must have **THREE DIFFERENT NAMES.**

First of all, there's the name that the family use daily,
 Such as Peter, Augustus, Alonzo or James,
 Such as Victor or Jonathan, George or Bill Bailey –
 All of them sensible everyday names.
 There are fancier names if you think they sound sweeter,
 Some for the gentlemen, some for the dames:
 Such as Plato, Admetus, Electra, Demeter –
 But all of them sensible everyday names.
 But I tell you, a cat needs a name that's particular,
 A name that's peculiar, and more dignified,
 Else how can he keep up his tail perpendicular,
 Or spread out his whiskers, or cherish his pride?
 Of names of this kind, I can give you a quorum,
 Such as Munkustrap, Quaxo, or Coricopat,
 Such as Bombalurina, or else Jellylorum –
 Names that never belong to more than one cat.
 But above and beyond there's still one name left over,
 And that is the name that you never will guess;
 The name that no human research can discover –
 But **THE CAT HIMSELF KNOWS**, and will never confess.
 When you notice a cat in profound meditation,
 The reason, I tell you, is always the same:
 His mind is engaged in a rapt contemplation
 Of the thought, of the thought, of the thought of his name:
 His ineffable effable
 Effanineffable
 Deep and inscrutable singular Name.

T. S. Eliot

THE MIST AND ALL

Poem
 Page 317,
 FLYING FREE

This is an interesting poem that gives vivid pictures of gloom and cold but because of the words "I like" the reader doesn't feel gloomy or cold.

Read the poem to the pupils.

Now tell the pupils to listen for the difference as you read the first two verses again. Read them, omitting the words "I like." What is the difference in the two versions? Why is there a difference?

Read the whole poem again.

Ask the pupils why the poet doesn't mind the cold and wind and rain. Would she like it as much if she didn't have a "cozy fire" to tend?

Ask the pupils to listen for sounds as you read it again. Which lines made them *hear*?

C. ACTIVITIES RELATED TO BLOCK 168

picturesque
language

1. List the names that Juan and the policeman called Pedro, the donkey. Have the pupils think of other names that Juan might have used. Encourage originality.

oral reading
according to
clues supplied
by the author

* 2. Authors of stories like to use exact words to indicate how a person spoke or how he felt as he spoke. Have the pupils locate examples of this in the story "Juan's Long-Eared Problem" and prepare to read orally the speech in the way indicated by the words. Have the examples read.

words to
indicate
feelings

3. Sometimes the author doesn't tell us exactly how the character spoke. Put the following excerpts on the board and have the pupils substitute, for the underlined words, phrases that tell how Pedro might have spoken.

"We are late, Pedro," Juan told him.

"I know it. Life is one big joke to you. But to me, it is another thing," the boy told Pedro.

"Are you going to arrest me and put me in jail too?" Juan asked.

descriptive
words

* 4. Write on the board: I see a _____.
Instruct each pupil to complete the sentence. *After* he has completed it, tell him to write down

(1) the size, (2) the color, (3) the shape,

(4) its use, (5) where it is found,

for the object named.

(related to
Listening
Lesson 63)
picturesque
language

* 5. Write the following expressions from "The Hare and the Hodgehog" on the board:

"arms akimbo"

"his beady eyes"

"Shake hands on it."

"he bustled in"

"scrambled along"

Have the pupils think of two situations in which each of these might be used. Have them describe the situations and state why they think these expressions would be appropriately used. For example, "Mother stood at the door, arms akimbo, while Bob and I tried to explain what we had done."

BLOCK 169

I SKILLS LESSONS

A. LISTENING

To draw conclusions

Lesson 64: page 482

Lesson 65: page 483

B. WORD PERCEPTION

Phonetic analysis — accent

Lesson 51: page 250

Practice Book: page 98

Lesson 52: page 251

Practice Book: page 99

C. INTERPRETATION

Drawing conclusions and making judgments

Lesson 58: page 375

STORIES TO STUDY A: pages 96-97-98

STORIES TO STUDY B: pages 102-103

Lesson 59: page 377

STORIES TO STUDY A: pages 103-104-105

STORIES TO STUDY B: pages 104-105-106

D. SPELLING

Page 313	Word list	1. amongst brakes sorry sorrowfully wealthy judge	2. coming having Wednesday	3. Canada Canadian banana pavement
	Test-Study	teasing choose chews	every whole eighteen	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

- Theme: Conservation laws protect wild life.
- 1. Oral Discussion** The nature of the discussion will depend on your pupils' background knowledge. In many cases a consideration of hunting and fishing regulations will serve to initiate the discussion.
- Be sure the pupils consider not only the nature of the controls (as fishing seasons, limits to the catch etc.) but the reasons for them.

2. Writing

- Possible themes
- Develop lists of animals that are protected (*or not protected*).
 - Why it is important to protect the buffalo (beaver, deer, etc.)?
 - Dangers from which animals cannot be protected.

B. READER SELECTION

"THE BEAVERS THAT FLOODED THE TRACK"

Theme Conservation laws protect wild life. (The beavers needed a winter home but Mr. Thayer had to keep the trains running. His solution to the problem satisfied everyone.)

1. Vocabulary

culvert	passageways
rearing	speeder
lantern	pike-poles

2. Directing the reading

Drawing conclusions Discuss the title
Have the pupils of A group read the entire story silently before discussing it.

B

A

Page 318 What is Mr. Thayer's job? Why do you think he expects trouble?

Pages 319-320 Why is the mother beaver perched on the rock? Why did all the beavers suddenly dive in the water? Where did the young beavers play while the others worked? Why? What word would describe the beavers' way of keeping safe?

Page 321 From this page did you learn any new reasons for Mr. Thayer to expect trouble?

Pages 322-326 What word describes both the beavers and Mr. Thayer's gang?
What evidence can you find that (1) the beavers (2) the railroad men are determined? Which group do you think is in the right?

Pages 318-321
How could you describe the beavers' method of self-protection? What evidence of the beavers' cautious nature can you find on pages 318-321?
How does Mr. Thayer feel about wild animals? How can you tell?

B

A

Pages 327-329

What evidence do you find that everyone is satisfied with the outcome?

Following the reading have the pupils recall that one of the railroad men had mentioned that it was against the law to kill beaver. Have the pupils discuss whether it was only this law that led to Mr. Thayer's consideration for the beavers.

3. Following the reading

Practice Book

- a) Use Practice Book page 100.
- b) Have the pupils make a written list of Mr. Thayer's "plans."
- c) Develop lists of words from the story that are related to (1) the railroad (speeder, track, culvert etc.), and (2) the beaver (dam, kittens, pond, scale-covered tail, etc.).
- d) Some pupils might read about the life and work of Grey Owl and report to the class. (The essay in *Out and Away* might be remembered by some pupils.)

Poem

Page 329,
FLYING FREE

THE BIRD'S NEST

There are two quite distinct parts to this poem, though it is shown as all one verse. In your reading, be sure to distinguish between the descriptive lines — the first four — and the softer, whispering last four lines of commentary.

Read the poem.

Ask the pupils to listen, as you read it again, to note the change in rhythm. Have them look at the poem and tell where the difference occurs. Tell the pupils that the poet has used "run-on" lines all flowing together to form one thought. Read the last four lines again as the pupils look at their books. Comment that the poet used soft sounds in the last four lines to give the effect of whispering.

Have pupils read the poem.

C. ACTIVITIES RELATED TO BLOCK 169

writing
"riddles"

- * 1. Have the pupils read through the Table of Contents of *Flying Free* and recall the stories they have read. Ask each pupil to choose his three favorite characters and write a "riddle" about each. Have the riddles read to the group and answered orally.

telling "why"

- * 2. Have the pupils look at the illustrations in the section "All Around Us" and decide which is their favorite artist. Have each pupil tell why he chose those illustrations. Did this artist illustrate any other stories in *Flying Free*?

(related to
Listening
Lesson 65)
comparing

- * 3. Have the pupils decide whether Tribe-Boy lived before or after Lok and Shan ("Fire") Have them compare Lok's invention with Tribe-Boy's. They might consider
 - (i) how the discovery was made.
 - (ii) how the discoverer felt about it at first.
 - (iii) how they learned to control their discoveries.
 - (iv) how their friends felt about their discoveries.

BLOCK 170

I SKILLS LESSONS

A. LISTENING

Attentively to classmates

Lesson 66: page 486

Lesson 67: page 486

B. WORD PERCEPTION

Structural analysis — suffixes *-ness, -ment, -able, -ible*

Lesson 73: page 264

Lesson 74: page 265

Practice Book: page 101

C. INTERPRETATION

Oral reading

Lesson 78: page 392

STORIES TO STUDY A and B: page 107

Lesson 79: page 393

STORIES TO STUDY A and B: page 108

D. SPELLING

Page 314	Word list	1. happiness redness reddish ugliness plentiful thoughtlessness	2. business wonderful selfish	3. English polish Polish radish
	Test-Study	half-full careful awful	friendless quietness sheepish	

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

It is suggested that this story be read only by the students of Group A.

Theme: Pets bring both responsibility and pleasure.

1. Oral Discussion Centre the discussion on your pupils' personal experiences with pets. Encourage the pupils to contribute interesting information about pets and to discuss the responsibilities (sometimes even disadvantages) as well as the satisfactions of pet ownership.

2. Writing

Possible themes

a) My mother doesn't like pets because _____ .
b) An imaginary pet.
c) The pet I would like to have.
d) Pets are a nuisance.

B. READER SELECTION
"THE PET PARADE"

Theme Pets bring both responsibility and pleasure. (The boys willingly assumed the responsibility for their pets but got more trouble than they bargained for at the pet show.)

1. Vocabulary

sponsor	ordinary
displays	warrior
gophers	merchandising

2. Directing the reading

* Tell the pupils that this story is a chapter from a book by Farley Mowat called *Owls in the Family*. The hero of the book had brought home two baby owls and raised them as pets. He named the owls *Weeps* and *Wol*. But he also had other pets. This chapter describes what happened when he and his friends decided to take part in a pet parade.

* This story is included to challenge the better readers. Probably the pupils in the B group will not read it. Hence only one set of questions is provided.

Allow the pupils to read the entire story before discussion.

No specific interpretation skill is emphasized. Pupils will be expected to use a variety of skills in answering questions such as the following:

Page 330	Why do you think the store chose this time to sponsor a pet parade? How many boys are working together on this project? How can you tell that they are really keen about their entry?
Page 331	How many gophers did they end up with? Where were they getting the "thirty ordinary gophers"? What does this tell you about their interest in pets? Start a chalkboard list of animals mentioned so far. (2 dogs, 2 owls, 30 gophers, 6 wood gophers, 12 striped gophers) As other animals are mentioned, add them to the list.
Page 332	What further preparations have the boys made? How do they feel as the time gets near?
Page 333	How did the owls express their feelings about the show? Did it do them any good?

- Page 334 What do you think Bruce's pet is?
- Page 335 Who is giving them trouble now?
- Pages 336-337 What do the boys think of the other exhibits? Do you think the other children have worked as hard as the boys to prepare their exhibits?
- Page 338 Try to picture the parade as you reread this page.
- Page 339 Do you think Bruce was right to label his pet "surprise pet?"
- Pages 340-341 Do you agree with the last sentence on page 341? Why?
- Page 342 Do you agree with the last sentence on this page?
- Do you think the store will sponsor another pet parade next year? Why?

3. Following the reading

- Practice Book
- a) Use Practice Book page 102.
 - b) Have the pupils explain what is meant by the following expressions from the story:
 - Rex had stopped acting *like a bucking bronco*. (page 335)
 - If that thing was a baby, I hope to eat it*. (page 336)
 - There were more dogs than you *could shake a stick at*. (page 337)
 - There wasn't an outfit *that had a patch on ours*. (page 338)
 - The first prize *seemed to be right in our pockets*. (page 339)
 - c) Have the pupils reread independently pages 330-333 and list all the things the boys collected in the garage to prepare for the show.

C. ACTIVITIES RELATED TO BLOCK 170

- inferring * 1. Have the pupils tell how they think each of the following people felt when the pet parade turned into chaos:
- the mayor
the mounties
the five judges
the president of the T. Eaton store
Bruce's father and mother
- writing
a story * 2. Have the pupils complete the following story. "I dreamed I had a fantastic pet! It was like no animal that ever walked on earth. It"
- Group A**
composing and
answering
questions 3. The pupils should work in small groups for this activity. Have each pupil compose a question about the story "The Pet Parade." The questions are exchanged and answered in the group. Answers should be evaluated.
- details that
aid visual
imagery 4. Remind pupils that artists read the author's story and select details around which they then compose their illustration. Have the pupils examine the illustration on pages 340-341 and read the text above it. Have them write down the details from the story that the artist used when painting his picture. What details are *not* illustrated?
- Group A**
(related to
Interpretation
Lesson 78) 5. Have the pupils list other magic creatures they have read about, and the title of a story in which each took part. (For example, leprechauns, elves, gnomes, giants, pixies, etc.)

BLOCK 171

I SKILLS LESSONS

A. LISTENING

To form sensory impressions

Lesson 68: page 486

Lesson 69: page 488

B. WORD PERCEPTION

Using the dictionary – word pronunciation

Lesson 88: page 274

Lesson 89: page 275

Practice Book: page 103

C. INTERPRETATION

Forming sensory impressions

Lesson 60: page 377

STORIES TO STUDY A and B: pages 109-110

Lesson 61: page 378

STORIES TO STUDY A and B: page 111

D. SPELLING

Page 315	Word list	1. clothes prints prince melon gallon salmon	2. writing much somewhere doesn't says	3. honey hungry hundred wondered
	Test-Study	breaks freezing family	easily seemed trouble	Yours truly, beginning

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)



Because the stories in the section "Imagine That!" are imaginative tales to read just for fun, there is no need for an oral discussion beforehand.

B. READER SELECTION

"WILLIAM AND JANE"

(Jane's parents didn't know about the agreement she had with William so it was no wonder they were confused.)

1. Vocabulary

This story should not present any vocabulary difficulties.

2. Directing the reading

Forming
sensory
impressions

Tell the pupils that this story is about a very old gardener called William and a happy little girl called Jane who decided it would be fun to act like each other for a day.

B

A

Page 345

Read the first two paragraphs and try to picture William and Jane.

Pages 345-346

What did Jane suggest to William?
What did he think of the idea?

How do you think Jane's mother looked
when she saw how her daughter was acting?

Have pupils pantomime Jane's getting up.

Pages 347-348

Have pupils pantomime Jane and William's actions as they are *today* and as they would *ordinarily* do the same things. Be sure they note Jane's parents' reaction.

Pages 349-354

Have these pages read silently. Then have the conversations read orally to indicate how people are reacting to Jane's trick.

Pages 355-356

Why have William and Jane gone back to their usual way of behaving? (Have pupils reread the first two paragraphs of the story to be sure William and Jane have resumed their usual way of behaving as indicated at the beginning of the story.)

Do you think Jane's parents will ever guess what really happened?

3. Following the reading

Practice Book

- a) Use Practice Book page 104.
- b) This story should be read orally. Have the pupils carefully prepare it before reading. They should be especially conscious of the need to convey the reactions of the people who watched William and Jane.

- c) Develop a list of words to describe how Jane’s parents felt. (puzzled, amazed, surprised, astonished, worried, etc.)

Poem
Page 344,
FLYING FREE

DADDY FELL INTO THE POND

This poem uses three kinds of type to give emphasis and to give a special appearance to the poem.

Tell the pupils just to *look* at the poem. Ask: “What catches your eyes? Does this make you want to read more? What can you guess about the kind of a poem it is?”

Read the poem to the pupils. (Be sure to give appropriate emphasis to THEN and WHEN.)

There is a very definite contrast in the poem — the *grumbling dismal* feeling of the first four lines contrasted with the merriment of the rest. Ask “Why did the accident seem so funny?” (It probably wouldn’t have caused so much mirth if the children had been enjoying themselves beforehand.)

Ask what “daft” means.

Read the poem once more.

C. ACTIVITIES RELATED TO BLOCK 171

- dramatizing

(related to Interpretation Lesson 60) telling a story

(related to Interpretation Lesson 60) descriptive words

Group A details that aid visual imagery

(related to Listening Lessons 68,69)

word meanings
- * 1. Have pupils work in pairs and prepare to dramatize one scene from “William and Jane.” Have each performance evaluated.
 - * 2. Have the pupils think of other pairs of animals which are “hunter” and “hunted” as the bear and seal. (fox-rabbit; owl-mouse; etc.). Then have each one relate an *oral* story of a mother teaching her young how to escape or how to hunt.
 - * 3. Have the pupils reread the story, “Fastest Little Seal,” and make a list of words or phrases which help them to picture either the little seal or the little bear. Then have them add words the author *didn’t* use which they feel also describe the animal.
 - 4. Have the pupils choose one scene from “The Fastest Little Seal” that could be illustrated. Have them write all the details from the story that would help the artist to know what to paint or draw.
 - 5. The silly chipmunk got “the roundhouse cat” started on his adventures, and then he is not mentioned again. Have the pupils write a story describing the chipmunk’s adventure after the door was opened.
 - * 6. Have the pupils write definitions for each of the following words from “The Roundhouse Cat.”

<i>roundhouse</i>	<i>drowsy</i>
<i>crate</i>	<i>cunning</i>
<i>freight conveyer</i>	<i>yowled</i>

BLOCK 172

I SKILLS LESSONS

A. LISTENING

To enjoy figurative and picturesque language

Lesson 70: page 490

Lesson 71: page 492

B. WORD PERCEPTION

Vocabulary development – figurative language

Lesson 20: page 225

Lesson 21: page 226

Practice Book: page 105

C. INTERPRETATION

a) Understanding sentence meaning – picturesque language

Lesson 62: page 379

STORIES TO STUDY A and B: pages 112-113

b) Understanding sentence meaning – idiomatic expressions

Lesson 63: page 379

STORIES TO STUDY A and B: page 114

D. SPELLING

Page 316	Word list	1. which whether whooping cough whole while whisper	2. coming been robin ribbon	3. women diamond welcome knuckles knot
	Test-Study	brakes don't won't	can't could busy	business straight

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“THE HUSBAND WHO WAS TO MIND THE HOUSE”

(A man finds out that a woman's work is not as easy as it looks.)

1. Vocabulary

surly
scythe
thatched

2. Directing the reading

Understanding
sentence
meaning
— picturesque
language

Present the title. Tell the pupils that this is an old Norwegian tale. Have them speculate about what might happen in a story with such a title. Will it be humorous or matter-of-fact?

There are few vocabulary difficulties in this story, but the style of writing may slow down the reading rate of some pupils. Nevertheless, allow the pupils to read the story uninterrupted by discussion.

When the pupils have finished their silent reading, allow them to discuss among themselves the parts of the story each found most humorous.

Then ask some questions designed to make the pupils aware of the style of writing and of some of the picturesque language used.

For example, comment that the long sentences imply a hurry and breathlessness and confusion to the whole action. This seems to match the confusion and indecisiveness of the man in his housekeeping chores. Read a section of the story (for example, the fifth paragraph) to the pupils to illustrate what you mean. Allow several pupils to try reading two or three sentences that illustrate this idea.

Comment on the interesting language of the story. For example,

“his goody”
“routing and grunting amongst the cream”
“piggy lay for dead on the spot”
“for butter they must have at dinner” (How would we say those same words?)
“he hadn't even got the butter yet” (What does that mean?)
“swinging between heaven and earth”
“but never a call she had”

Have the pupils find examples of words that indicate the story happened a long time ago.

You might conclude the lesson with the question, “Do you think the husband changed his mind about his wife's work?”

3. Following the reading

Practice Book

a) Use Practice Book page 106

C. ACTIVITIES RELATED TO BLOCK 172

predicting

- * 1. Have pupils write an answer to the question, "What do you think the wife said to her husband after she got him out of the porridge pot?"

2. The story "The Husband Who Was to Mind the House" doesn't tell us how the wife got along out in the fields. What do you think happened to her? Could she work as fast as the other men? Did she know how to cut hay? Write what you think.

(related to
Listening
Lesson 71)

3. Have the pupils write a story "How the Bat Got Its Wings." Tell them they may use the ideas of "The Witch of Willowby Wood" or they may make up their own explanation.

(related to
Interpretation
Lesson 61)
writing a poem

- * 4. In the poem "Water" the poet, Nancy Byrd Turner helps us to see how beautiful water is because it has so many moods and colors. Can you think of other things in nature that change and change color? What about the sky? leaves on trees? Wind doesn't change color but it has many moods. What about snow — does it ever change color? Are there different kinds of snow? Are they all lovely? Choose something that changes and jot down some interesting ideas about it. Then see if you can write a poem.

Group A
(related to
Interpretation
Lesson 63)
idiomatic
expressions

5. Recall the idiomatic expressions discussed in Interpretation Lesson 63. Tell the pupils there are many more expressions of this kind. Have them suggest a situation in which each of the following might be used. They might also try to decide (or to find out) where each expression originated.

"a clean slate"
"bottle up your feelings"
"a stepping stone"
"a white elephant of a thing"
"red tape"
"taken the wind out of your sails"
"a wolf in sheep's clothing"

(related to
Interpretation
Lesson 62)

6. In the story "The Wind and the Loaf" the wind certainly garbled Mrs. Poompersnitz's message. Suppose that Mrs. Poompersnitz had asked for the following things, what do you think she might have got?

"a pound of tea and some old cheese, please"
"three potatoes and some ice cream"
"dried beans and ham, please"
"ginger snap cookies and ginger ale"
"beef steak and Spanish onions"

BLOCK 173

I SKILLS LESSONS

A. LISTENING

To recognize the influence of the speaker

Lesson 72: page 493

B. WORD PERCEPTION

a) Using the context — review

Lesson 11: page 215

Practice Book: pages 107-108

b) Phonetic analysis — review

Lesson 53: page 252

Lesson 54: page 253

Practice Book: pages 108-109-110

C. INTERPRETATION

Rate of reading

Lesson 64: page 380

D. SPELLING

Page 317	Word list	1. rotten button raisin curtain pigeon organ	2. having heard meant built bought	3. minute neighbor honor hour
	Test-Study	always almost among	again afraid	already alarm clock

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“APPLESAUCE ALLEY”

(How “Applesauce Alley” got its name.)

1. Vocabulary

armored
Monsieur LaRouche
Bonne Bouche
s'il vous plaît

2. Directing the reading

Forming
sensory
impressions

Present the title and have pupils suggest possible ways in which the alley might have got its name. Your class may need an explanation of what an alley is and its purpose.

This story can be divided logically into two sections. The first, ending in the middle of page 366, establishes the background and the setting for the action which takes place in the second section. In both sections, sensory imagery — sight, smell, sound, touch, taste — can be developed. There is opportunity for variety in pupil response since broad classifications are given, such as *furs, animals, fruit, vegetables*, allowing pupils to contribute any answer that fits the classification. Encourage pupils to use as many different descriptive words as possible. Thus they will realize that different people visualize different things when reading the same story, depending upon their experience, interests, likes, and dislikes.

One set of questions can be used for all groups. Some pupils may need more encouragement and guidance to achieve variety of response.

For each question pupils should be able to read the words from the story that indicate that you could hear, see, smell, taste, or feel something.

Page 364

What could you see? Where?
What could you hear? Where?

Page 365

What could you see? Where?
What could you hear? Where?
What could you smell? Where?
What could you feel? Where?

Page 366

What would make a shop lovely?
What would “the finest hamburger” look like?
What else would you see in Mr. Grumby’s besides the things that are mentioned?
Who will be important in the story? Why do you think so?
What would Mr. LaRouche look like?
What words help you see *how* Franklin moved?

Page 367

Why did the apples roll out of the truck?
 What else might have happened because the driver bumped the switches?
 Where do you think Franklin is now?
 How many apples do you think spilled out?
 Why are the words *rolled*, *bounced*, and *spilled*, good words?

Page 368

What would the people be doing?
 What would you see, smell, and hear as the street-cleaning machine worked?
 What could Franklin smell?
 What could he be thinking?

3. Following the reading

Practice Book
 Poem

- a) Use Practice Book page 111.
- b) Read the poem.

PUSHCART ROW

In rain or shine; in heat or snow;
 The pushcarts stretch in a long green row,
 Close to the curb as they can crowd,
 With men all shouting their wares aloud.
 If you have need of a lettuce head,
 Or a bunch of radishes shiny red,
 Of onions, carrots, or cauliflower,
 Oranges sweet or lemons sour,
 Polished apples or dripping greens,
 Fat little mushrooms, thin string beans.
 Of fruits and berries plump and round,
 By the basket, by the pound —
 Bring out your purse and take your pick
 Where the two-wheeled pushcarts cluster thick;
 Where dogs and children play about
 Wheels and pavement and gutter-spout;
 Where the women wear shawls and earrings gold
 And the men are mostly brown and old
 With selling their wares in shine or snow
 On the cobblestones of Pushcart Row.

Rachel Field

- c) Have the pupils choose a favorite part to prepare for oral reading.

Poem

Pages 362-363,
FLYING FREE

THERE ONCE WAS A PUFFIN

Read the poem orally.

Explain that a puffin is a rather strange-looking sea bird. (A dictionary may have an illustration.)

Have the pupils open their books and look at the appearance of the poem. Ask: "What does the appearance of each verse suggest?" (perhaps a fish swimming)

The last four lines of each verse could have been written as one line. Read one or two verses (1) as they are written, (2) as they sound if the last five words were one line. Have the pupils tell which form is better and why.

Ask: "What does the title and the first line of the poem remind you of? Why do you think the poet began in this way?"

Use the poem for choral reading.

C. ACTIVITIES RELATED TO BLOCK 173

- | | |
|--------------------|---|
| rhyming | 1. In the story "Applesauce Alley," there are some interesting names — "Mr. Currier the Furrier" and "Monsieur LaRouche of the Bonne Bouche." Make up some interesting names for the owners of shops that sell <i>books, flowers, doughnuts, fruit, drugs, lobsters, fish and chips</i> . |
| "point of view" | * 2. Review the concept of "point of view." Have the pupils retell the story of how "Applesauce Alley" got its name from Franklin's <i>point of view</i> . Suggest that they start the story with a sentence such as: "My name is Franklin," or "When it gets too quiet around Mr. Grumby's place, Franklin, the cat, likes to stir things up a little." |
| recalling stories | * 3. Have pupils choose three stories they have read in <i>Flying Free</i> and for each answer the following questions:

<div style="margin-left: 100px;">Who? (Who was it about?)
Where? (Where did it take place?)
What? (What happened?)</div> |
| recalling sequence | * 4. Have each pupil think of an incident in a story in <i>Flying Free</i> . Choose a pupil to <i>briefly</i> retell his incident to the class. After he has described it, he calls upon a classmate and instructs him "Before!" or "After!" If the instruction is "before" the person called upon must describe the incident occurring <i>before</i> the one related; similarly if the instruction is "after," he describes the subsequent action. |

BLOCK 174

I SKILLS LESSONS

A. LISTENING

To distinguish fact, fiction, fancy

Lesson 73: page 494

Lesson 74: page 497

B. WORD PERCEPTION

Using the dictionary – word pronunciations and meanings

Lesson 90: page 275

Lesson 91: page 276

Practice Book: page 112

C. INTERPRETATION

Distinguishing fact, fiction, fancy

Lesson 65: page 381

STORIES TO STUDY A and B: pages 115-116

Lesson 66: page 381

STORIES TO STUDY A and B: page 117

D. SPELLING

Page 318	Word list	1. coward shepherd orchard bluebird custard blistered	2. making often Tuesday Wednesday February	3. bandage salve bruise medicine
	Test-Study	color choose shoes	whose lose newspaper	knows knew

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“THE TERRRRIBLE TIGERRR”

(A tiger looking for four-year-old meat has many problems.)

1. Vocabulary

No specific vocabulary problems should occur in this story. You might, however, discuss the effect of repeating the “r” in the words such as *terrrific*, *terrrible*, *tigerrr*.

2. Directing the reading

Distinguishing
fact, fiction,
fancy

Study the title.

This is a very simple story that children will read just for enjoyment. Both groups should be able to read the entire story independently before discussing it. The story does not require extensive discussion.

The same questions in this case should be suitable for both groups.

What strange idea did the tiger have about food?
What animals did he hope to have for lunch? What
saved them all? Why didn't he enjoy the meat that
the butcher give him? Where did the little boy suggest
that he would be happier?

Do you think this story is true? Why not? Does it
tell about things that *could* happen or is it make-
believe? How can you tell?

Following the discussion, direct attention to interesting words and phrases as

“a little bit of a bug” (Page 369)
“little black spot of a bug” (Page 369)
“lumbered along” (Page 369)
“laughed like a flea” (Page 370)
“the bushes are teeming with four-year-old meat” (Page 374)

3. Following the reading

Practice Book

- a) Use Practice Book pages 113-114.
- b) This selection should be carefully prepared for oral reading. Be sure pupils note the rhymed style.
- c) Have pupils read “The Panther” (Page 374) and decide whether the author is serious as he gives this obviously sensible advice. Be sure pupils understand the last word of the poem and why the author used it.

C. ACTIVITIES RELATED TO BLOCK 174

writing
a myth

1. In this block pupils meet three myths that Indians told to explain things of nature. Have them list other things that might also have been explained by legends. (For example: why deer run so fast; why frogs sing at night; why the sky is red at sunset, etc.) Then have individuals think of a topic and compose their own myths.

comparing

2. Have the pupils compare the "make-believe" of "The Terrrrible Tigerrr" with that of the Indian myths.

BLOCK 175

I SKILLS LESSONS

A. LISTENING

Attentively to classmates

Lesson 75: page 498

Lesson 76: page 498

B. WORD PERCEPTION

Phonetic analysis — review

Lesson 55: page 253

Lesson 56: page 253

Practice Book: page 115

C. INTERPRETATION

Oral reading

Lesson 80: page 393

Practice Book: pages 109-110

STORIES TO STUDY A and B: pages 112-113

Lesson 81: page 393

STORIES TO STUDY A and B: page 117

D. SPELLING

Page 319	Word list	1. poet poem poetry author verse title	2. very circle fixed friend instead	3. half-past crowd proud plowed
	Test-Study	doctor passed asked	their there just	none once would

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“WHY THE SEA IS SALT”

Theme (An old folk tale that accounts for the salt in the sea.)

1. Vocabulary

Some expressions in this selection may be unfamiliar to pupils, but there should be few word difficulties as the context provides clues to meaning. Some words and phrases that should be discussed are indicated in the guided reading section of the lesson plan.

2. Directing the reading

Reading for
main idea of a
selection

Present the title and have pupils suggest, from the “Why” in the title, what kind of story they think this will be. Have them recall other stories of this type they have read. Tell them that this kind of story is called a *myth*, and that myths were attempts, by primitive people, to explain the mysteries of the world. These explanations were not based on “science,” but were imaginative tales.

Before the pupils read the story, ask them to write down their ideas of why the water in oceans is salty.

Pupils may suggest that the main idea of this selection is stated in the final paragraph. They should be challenged to provide the reason *why* the mill lies at the bottom of the sea, and led to conclude that the basic idea is that greedy people do not foresee the consequences of their greed and often end up worse off than they were.

Suggested questions: (*Discuss the words and phrases in parenthesis.*)

B

A

Page 375

Who are the two main characters on this page and what do we learn about each?

What is the main idea of the first page?

(*with which to keep Christmas; whole side of bacon*)

Page 376

What advice did the old man give? Do you think he knows what he’s talking about? Why?

What part does the old man play in the story?

(*how to handle the mill*)

Page 377

Why do you think the people didn’t want to give the man the mill?

Why do you think the mill is valuable?

How did the old man help?

What did the old man do for the brother?

(*haggled; broth; ale*)

B**A**

Page 378

What did the man have the mill grind?
How did his brother feel? How did
his wife feel?

How did the man handle the mill? What did
it do? How did different people react to his
good fortune?

*(blessing her stars; It's all one; kin; larder; spiteful;
Twelfth Day)*

Page 379

How did the rich brother get the mill?

What important thing did the owner of
the mill do? not do?

What argument did the two brothers have?
Why did the owner of the mill agree to give
the mill to his brother?

(morsel)

Pages 380-381

What catastrophe happened? Why?

(parish)

Page 382

How did the first man get the mill
back? How did he use it?

What clever thing did the first brother do?
What useless thing?

Why did the mill start grinding? Why
didn't it stop?

What was the final fate of the mill?

Who do you think was more surprised at the ending of
the story, the skipper or the owner of the mill? Why?

In the final discussion bring out the fact that all the men in the story were greedy
except the old man, and all three got what they deserved when the mill sank to the bottom
of the sea.

Have some of the pupils read the explanations they wrote previous to the reading,
and compare them to the story.

3. Following the reading

Practice Book

a) Use Practice Book pages 116-117

C. ACTIVITIES RELATED TO BLOCK 175

1. Have pupils write what they would have the mill grind if they owned it. Why?

dividing a
story into
"scenes"

* 2. Have the pupils work in groups for this activity. Suppose that you were going to
dramatize the story "Why the Sea is Salt." You would have to separate the story into
"scenes" or "acts." Tell what each scene would be and what should happen in it.

(related to
Word Perception
Lesson 54)

3. In the story "Pride the Dorse," the animal was called "dorse" because he looked
something like a dog and something like a horse. Make up names for other animals that
are part one thing and part another. Describe each animal. (For example, a combination
deer and moose might be called "doose," or vice versa, a "meer.")

BLOCK 176

I SKILLS LESSONS

A. LISTENING

To recognize analogous relationships

Lesson 77: page 498

Lesson 78: page 501

B. WORD PERCEPTION

Structural analysis — prefix *im-*, review all affixes

Lesson 75: page 265

Lesson 76: page 266

Practice Book: page 118

C. INTERPRETATION

Recognizing relationships — analogous

Lesson 67: page 382

STORIES TO STUDY A and B: pages 119-120

Lesson 68: page 383

STORIES TO STUDY A and B: page 121

D. SPELLING

Page 320	Word list	1. impatient impossible impolite uncertain disappointed scissors	2. forty believe separate since choir	3. improve imagine imitate slippery
	Test-Study	important interesting unless	until unwrap said	wear quite

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“THE MAGIC DUCK”

(With a duck like Carrie, Ben’s fortune was assured.)

1. Vocabulary

characters	eldest	larder
scene	afterwards	inform

2. Directing the reading

To read a play with enjoyment and understanding pupils must be aware of the distinctive features of this form of writing. Before the reading, review with them such points as

- a) the purpose of the list of characters,
- b) the method of indicating the speakers,
- c) the division into scenes.

Discuss with them the absence of background information. They should note that a play is written in the words of the speakers with few descriptive passages. It is essential for the reader to “read between the speeches” and build a background.

Present the title, “The Magic Duck” and study the list of characters.

Discuss the play scene by scene. Direct attention to the feeling of the story characters as they speak. At the end of each scene have the pupils suggest the setting for that particular scene.

The following will guide your discussion of individual scenes.

- | | |
|---------|--|
| Scene 1 | Clarify the purpose of the reader.
How have Ben’s brothers treated him? (To facilitate comparison list on the board the share taken by each brother.)
How does Ben feel about his share? |
| Scene 2 | How does Ben speak to the lady who answers the door?
Why does Ben say Carrie is a magic duck? Why won’t he let the lady herself talk to Carrie? How did the lady feel when she heard the answer? How did she show her appreciation? |
| Scene 3 | Why does Ben always talk to his duck and ask her advice <i>himself</i> ? Is the innkeeper’s problem serious? Does he think it is? How will he show this as he speaks? How will his manner of speaking change when he hears the duck’s suggestion? Why? |
| Scene 4 | How can you tell that Ben has been shopping? How does he feel now? To whom is he going to give advice? |

- Scene 5 How do you think the king spoke to his Lords? How did they answer? How did the king speak as he explained his problem to Ben? Is the king pleased with his advice? How would he show his displeasure? Why did he agree to try?
- Scene 6 How does *everyone* feel in this scene? Why?
- Scene 7 How do the brothers feel (1) when they see the coach, (2) when they recognize Benjamin and Carrie? How do you think Benjamin feels coming back home as a lord engaged to marry the princess?



You may feel that your pupils need more or fewer questions. In either case, be certain that the discussion is adequate to develop understanding of both the *ideas* and the *feelings*. This is essential if the play is to be interpreted for the enjoyment of others.

Following the discussion have the pupils reread the play silently. Remind them of the importance of accurate word recognition. Then have each pupil choose a character he would like to portray and reread the play, concentrating on that character's role. After this preparation have the whole play read orally with the pupils taking parts.

Recognizing
relationships
— analogy

After the play has been read orally, guide pupils to note the similarity between its theme and that of several old folk tales (for example, *Puss in Boots*, *The Golden Goose*). Have them outline the basic plot common to all.

Then encourage them to relate this to their own experience. If possible have them describe incidents in which someone was deliberately given unfair treatment but profited in the end.

3. Following the reading

- Practice Book a) Use Practice Book page 119.

C. ACTIVITIES RELATED TO BLOCK 176

writing a
play

- * 1. Have the pupils write a play for dramatization. It might be a modern version of "The Three Little Pigs." Suggest that they think of:

- (1) the characters
- (2) the number of scenes
- (3) what will be included in each scene
- (4) if they are going to act it, the scene must be "playable," that is, they must not include anything that would be impossible for them to do
- (5) what each character says must be in "character"

Have a group write the play together.

(related to
Interpretation
Lesson 67)
comparing

2. Reread the poem, "The Ant and the Cricket," (Listening Lesson 34). In an oral discussion compare the cricket of the poem with the one in "Chirp, Cricket, Chirp."

BLOCK 177

I SKILLS LESSONS

A. LISTENING

To predict outcomes

Lesson 79: page 506

Lesson 80: page 508

Practice Book: page 120

B. WORD PERCEPTION

Phonetic analysis — review

Lesson 57: page 253

Practice Book: page 121

Lesson 58: page 253

Practice Book: page 122

C. INTERPRETATION

Predicting outcomes

Lesson 69: page 384

STORIES TO STUDY A and B: pages 122-123

Lesson 70: page 385

STORIES TO STUDY A and B: pages 124-125

D. SPELLING

Page 321	Word list	1. worse anxious tongue tomatoes pianos because	2. used mistake headache spoil poison	3. collect raise quiet huge
	Test-Study	any two too	many hurry	money really

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“HENRY AND RIBS”

(When a boy really wants a dog he'll find a way to get him home — and after all “A well that ends well!”)

1. Vocabulary

Discuss these words as the pupils meet them in the reading.

Y.M.C.A.	elderly
fingered	accusingly
exasperated	lurched
economy	

2. Directing the reading

Present the title and have pupils suggest who Ribs is. They have no basis for prediction at this point except their own past experience.

Predicting
outcomes

Pupils should base their prediction on what they have read or learned from the illustrations. Predictions should always be checked. Keep the discussion brief because pupils will be anxious to read to the end.

Stopping places in the guided reading often occur in midpage. Caution pupils not to read further since predicting outcomes is like playing detective and the fun is in trying to guess the answer using only the clues available.

Take this opportunity to explain that the *good reader* constantly uses this technique trying to anticipate the next statement as he reads along. Thus he's always thinking ahead. When we read, stop to predict, and check, we are learning a skill which we should use in all our reading.

In most cases both groups can answer the same questions. B group may need more direction in checking evidence.

Page 397
to paragraph 4

We have met Henry. What do you think will happen next?

To end of the page

What will happen next? Why? (Turn the page and read the first line.) Were you correct?

Page 398

Was your first prediction correct? What do you think so? Why would “Ribs” be a good name? What will Henry do now? Why do you think so? (Refer to the illustration.)

Page 399

Were you correct? What will Henry do? Why do you think so?

Page 400

Were you correct? How will his Mother act? How will Henry act? How will Ribs act? (Check illustration)

Page 401

What will Mother say? What clues do you have?
Will Henry really never ask for another thing?
Why does he say so?

Page 402 5 lines	Will Henry manage easily?
To line 5 page 403	What problems did Henry have? What will he do now? Why?
Finish page 403	Will Henry be successful? Why? Why not?
Page 404	What will the driver do? Why? What will Ribsby do? Why?
Page 405 to line 9 on page 406	What plan does Henry have? What gave him the idea? Will his plan work?
To the middle of page 407	Will Henry manage to get Ribsby on the bus? Justify your prediction.
o paragraph 3, page 408	It looks as if Henry's troubles are over. Scooter may help him. What do you think? Why?
To line 3, page 409	What will happen?
Finish page 409	What problems will Ribsby create?
Page 410 o paragraph 3, page 411	What will happen to Henry and Ribsby now? Why?
Finish page 411	Why might the driver change his mind?
Page 412	Why do the police want Henry? Is Scooter correct?
Pages 413-414	How will Henry feel now? Scooter? Henry's parents? Ribsby?

3. Following the reading

Practice Book	a) Use Practice Book page 123.
Poem	b) Poem

MICK

Mick my mongrel-O
Lives in a bungalow,
Painted green with a round doorway.
With an eye for cats
And a nose for rats
He lies on his threshold half the day.
He buries his bones
By the rockery stones,
And never, oh never, forgets the place.

Ragged and thin
 From his tail to his chin,
 He looks at you with a sideways face.
 Dusty and brownish,
 Wicked and clownish,
 He'll win no prize at the County Show.
 But throw him a stick,
 And up jumps Mick,
 And right through the flower-beds see him go!

James Reeves

C. ACTIVITIES RELATED TO BLOCK 177

words that
 indicate
 feeling

- * 1. In the story "Henry and Ribs," the author uses many words that indicate how people felt. How do you think these people felt as indicated by the underlined words?

"... his mother demanded."
 "Henry shouted back."
 "Henry wailed."
 "Mrs. Huggins moaned."
 "... said Henry in a small voice."
 "... protested Henry."
 "The clerk shook his head..."
 "Ribsy whimpered..."
 "I'll be doggoned!"
 "... squealed the lady."
 "The driver pushed his cap back on his head."
 "The fat man began to snicker."
 "... snapped the driver."
 "... sighed his mother."

(related to
 Interpretation
 Lessons
 69, 70)
 oral reading
 comparing

2. Have the pupils of Groups A and B prepare their stories for oral reading. Have Group A read "Rescued" to Group B, and Group B read "The Mystery of the Tinkling Cavern" to Group A. Then have them compare

- (i) the tunnels the children found;
- (ii) the adventures they had;
- (iii) the reception received at home after the adventure.

Group A
 (related to
 Interpretation
 Lessons
 69, 70)

3. Have the pupils each write a list of words they would use to describe Peter, and give an illustration from the story to support each.

(related to
 Listening
 Lessons
 79, 80)
 writing a
 description

4. The circus seems to be the most exciting thing that has happened recently to the boy in the story, "The Runaway Elephant of Brickie's Bridge." Have the pupils think of their most exciting experience and try to describe it in as interesting a manner as he described the circus.

BLOCK 178

I SKILLS LESSONS

A. LISTENING

To recognize space relationships

Lesson 81: page 511

B. WORD PERCEPTION

(No lessons suggested for this block)

C. INTERPRETATION

Recognizing relationships — space

Lesson 71: page 386

STORIES TO STUDY A and B: pages 127-128

D. SPELLING

Page 322	Word list	1. squirrel barrel Christmas carol piece hustle tussle	2. buy nickel pencil people castle	3. towel travel parcel shovel
	Test-Study	enough quilt suit	cuff although through	were where

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)

(No preliminary discussion is suggested)

B. READER SELECTION

“THE PIED PIPER OF HAMELIN”

(The magic pipe lured children as readily as rats.)

1. Vocabulary

vats	sampled	poison
kegs	exhausted	vermin
morsel	appealed	swarthy
guilders	rejoicing	

2. Directing the reading

Tell the pupils that an English poet named Robert Browning once wrote a long poem called “The Pied Piper of Hamelin.” The story in their reader tells the story of the poem and some of the poem is included in it. Tell them too, that the poem tells about a town in Germany called Hamelin. Have Germany located on the globe.

Explain the meaning of the word “pied” (two or more colors), and discuss its use as descriptive of a piper.



During the first reading, you should read the poems orally to the pupils

B

A

Page 416	Why are the people of Hamelin miserable? Is there any place in town where they can escape from the rats?	How can you tell that Hamelin is <i>really</i> overrun with rats?
Page 417	Why did the people go to the Mayor and Council? What did <i>they</i> do? What does the Mayor offer for help with his problem? Who came into the room?	Why is the Mayor in despair? How does the visitor look?
Pages 418-419	What does the Pied Piper say he has? How much money did he want for getting rid of the rats? What did the Mayor offer him? How did the magic charm work?	What did the Pied Piper promise? How was he able to keep his promise?
What happened to all the rats that had plagued the people?		
Pages 420-421	How did the people celebrate? Who interrupted them? How did the mayor treat him? Whom did the piper call out of the house this time? Where did they go?	What kind of man is the mayor? This time who came out of the houses and followed the magic pipe? Where did they go?

B**A**

Page 422

What is the secret of the magic pipe? What do you suppose it promised the rats?

Where did the men look for the piper?

Do you think he would have come back to Hamelin if they had found him? Do you think the Piper was right to punish the Mayor the way he did? Do you think this story is true or make-believe? Why?

3. Following the reading

Practice Book

- a) Use Practice Book page 124.
- b) Pupils might prepare a mural showing (1) the street scene as the children left, or (2) the magical land inside the hill.
- c) Encourage better readers to prepare the poems for oral reading.

Poem

Page 415,

FLYING FREE

THE BAGPIPE MAN

Read the poem to the pupils.

Ask how they pictured the "bagpipe man" as you read. Have them open their books and compare their mental pictures with the one that the artist drew. Discuss (1) the pipes, (2) the piper's clothing.

Read the poem again. Ask: "What did different children imagine they heard? Why did they all hear different sounds? Why do you think the bagpipe man wouldn't tell the name of the tune?"

Have a pupil read the line that imitates the sound of the pipes.

C. ACTIVITIES RELATED TO BLOCK 178

Group A

(related to

Interpretation

Lesson 71)

understanding

word meanings

- * 1. Write the following phrases on the board. Have the pupils locate them in the story, "His First Flight," and write them in their own words, so that the meaning of the underlined word is clear.

"to the brink of the ledge."

"his wings would never support him."

"to take the plunge."

"the ledge ended in a sheer drop."

"soared higher"

Group B

(related to

Interpretation

Lesson 71)

- * 2. Have the pupils think of some of the sounds Kenny would have heard, and the dreams he would have dreamed if

- (i) he had lived in a cabin in the forest;
- (ii) he had lived in a lighthouse;
- (iii) he had lived in a big house on a street in your town.

BLOCK 179

I SKILLS LESSONS

A. LISTENING

(No lessons suggested for this block)

B. WORD PERCEPTION

(No lessons suggested for this block)

C. INTERPRETATION

(No lessons suggested for this block)

D. SPELLING

Page 323	Word list	1. measure sum problem question exercise equal	2. read sure sugar answer some	3. noise chocolate choice juice
	Test-Study	arithmetic early easy	every except expect	accept wrote

II INTEGRATED LANGUAGE UNIT

A. DEVELOPING THE UNIT THEME

(Oral and Written Language)



It is suggested that this story be read only by the students of Group A.

B. READER SELECTION

“DOWN THE RABBIT HOLE”

“THE POOL OF TEARS”

(Alice couldn't understand the things that happened “down the rabbit hole.”)

1. Vocabulary

conversations	considering	passage
remarkable	Latitude	fountains
waistcoat	Longitude	telescope
curiosity	delight	ventured
duchess	violently	inquisitively

2. Directing the reading

Distinguishing
fact, fancy

If possible have a copy of *Alice in Wonderland* available for pupils to read after the lesson. Talk very briefly about the book and tell the pupils that the first two chapters are included in the reader. Have them look at the two chapter titles and predict whether the story will be realistic or fanciful.

This story will probably be reserved for your better readers.

Page 424

Have the pupils read the first two paragraphs only. In talking about them, bring out the very normal situation with which the story opens.

What kind of day is it? What are the girls doing?
Why is Alice bored?

Pages 424-425

What details tell you that this is going to be a fanciful story? Describe how you think the rabbit looked.

Pages 426-427

What did Alice think about as she fell down and down? Where did she land? What seems to be worrying the white rabbit? Describe the predicament in which Alice finds herself.

Pages 428-429

Describe Alice's two discoveries. What was unusual about the things she found? Each presented a problem. What were the problems?

Pages 430-431

What effect did the drink have on Alice? What did she begin to worry about as she got smaller and smaller? She didn't disappear altogether but she found being tiny had its disadvantages. What new problem did she have? What do *you* expect to happen now?

Pages 432-433

Does Alice have any chance of getting into the garden now? Explain your answer. (Pupils should, by now, recognize that nothing is impossible in the land down the rabbit hole.)

Pages 433-435

What did Alice think about as she fanned herself? What effect was the fan having? What made Alice notice how small she was getting?

Pages 436-439

What new danger is she in? How did she offend the mouse? What creatures have joined them on the pool? What do you think will happen when they all get to shore?

3. Following the reading

Practice Book

- a) Use Practice Book page 125.
- b) Read Chapter 3 of *Alice in Wonderland* to the pupils.
- c) Have the pupils list ten impossible things that happen in the story.
- d) Have the pupils copy the three speeches made by the rabbit and then write a short story explaining his activities. (Each child should have different ideas since the story actually tells very little.)

C. ACTIVITIES RELATED TO BLOCK 179

(No activities suggested for this block)

LANGUAGE EXPERIENCE READING PROGRAM

TEACHER'S SOURCE BOOK

LEVEL 5

PARTS 2 to 5

DEVELOPMENTAL SKILLS LESSONS

Part 2 WORD PERCEPTION LESSONS

Part 3 SPELLING

Part 4 INTERPRETATIONS LESSONS

Part 5 LISTENING LESSONS

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The section entitled *Teacher's Source Book, Level 5: Parts 2 to 5* comprises the Developmental Skills Lessons for the Level 5 program. Suggestions for the place and pacing within the program of these skills lessons in Word Perception, Spelling, Interpretation, and Listening will be found in the *Teacher's Source Book, Level 5: Part 1*, which contains Suggestions for the Program Organization of Blocks 134-179 and the Integrated Language Units.

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PART 2 WORD PERCEPTION LESSONS LEVEL 5

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LESSONS 1-11: USING CONTEXT CLUES

Using the
context

LESSON 1

This lesson and the next are designed to further develop pupils' ability to use context, both as an aid in word recognition and as an aid in finding the meaning of a word that can be pronounced but is unfamiliar.

The lessons are intended to teach pupils *how* to use context; but this is of no value unless they regularly apply this skill in all reading activities. Whenever a pupil encounters a word perception difficulty, whether it is in the reader story, in a Practice Book exercise, or in *Stories to Study*, the teacher should *guide* his application of the skills taught in word perception lessons. (This, of course, also applies to reading in other subjects.)

The use of context in word perception focusses attention on meaning and demands that the reader recognize the relationships among the ideas of a selection.

Be sure that pupils always check their "reasoned guess" to see if it

- (i) fits the meaning of the passage;
- (ii) fits the structure of the sentence;
- (iii) agrees with phonetic and structural clues.



The first part of the lesson will be concerned with word recognition. Pupils should realize that phonetic and structural clues are used in conjunction with context to identify an unknown word.

Context
-familiar
situation

Have the pupils read each paragraph and identify the underlined word. In this lesson the unknown word is related to a familiar situation. Remind the pupils that they should read to the end of the selection to find all the clues. Too often they stop when they encounter difficulty and so miss some of the best clues.

If the pupils can identify the word readily, discuss the clues that were helpful. If they cannot, guide them by questioning to use the *contextual* and *phonetic* clues. A suggested pattern is given for the first paragraph.

(If your pupils recognize the word at sight, have them consider it as a hypothetical problem and look for clues that would help a less able reader.)

1. It was nearly noon, and Paul still hadn't come back. His mother kept looking up at the clock, and going to look along the path. She was getting worried. She was calling anxiously when at last he came up the hill.

Suggested questions:

- a) What time is it? How do you know Paul should have been home earlier?
- b) How does his mother feel?
- c) How does she show this?
- d) What does the last sentence tell she is doing?
- e) How would she feel as she called?
- f) What word do you know that begins with "a" and would mean that Paul's mother is worried?

whittling

2. The old man was whittling a stick. Paul watched as his sharp knife cut the wood and the white shavings fell to the ground.

delicious

3. The lady took some red, shiny apples from the basket and gave them to the children. Jean's mouth watered. She knew the apples would be sweet and delicious.

haunted

4. "I would never go into that old house," said Tom. "No one has lived there for years. It's haunted with witches and ghosts."

twinge

5. He pushed and pulled at his loose tooth. Then he felt a sharp twinge of pain and tasted blood on the tip of his tongue. His tooth was out.

Pupils use
Practice Book
Page 1
anxiously

celebrate

6. Such a day! He had got a new coat in the mail, and his mother had said she would make a chocolate cake for dinner. It had snowed so much that the school bus couldn't get through, and he could play all day. Everything was so wonderful, and he thought they should celebrate. "Can Bob come for dinner and we'll pretend it's a party?" he asked.

Using the same procedure, have the pupils decide on the *meaning* of the underlined words in the following paragraphs. Do not insist on *precise* definitions, but be sure they are adequate to understanding the paragraph.

forlorn

7. The first day after the accident that Lennie could go out he felt rather forlorn. He should have felt pleased, but all the children were at a school picnic and there was no one to talk to. Anyway, his mother had said he couldn't run or jump or play.

deserted

8. Jim said to his mother, "The town's deserted. I went over to John's but he's gone to camp. The twins have gone to the show. I went down to the playground, and there's not one person there."

vanished

9. Mother turned her back for just a moment and the children vanished. "Where did they go?" she wondered. "I wanted Jill to peel the potatoes and Mary to set the table. They always disappear when I have work for them to do."

towhee

10. The crow told the robin
The robin told the hen
The hen told the snowbird
The snowbird told the wren
The wren told the towhee
The towhee told the crow,
Who said, "My goodness gracious me!
I know! I know! I know!"
-

Using the
context — unknown
word is defined
or a synonym
occurs in the
paragraphs

LESSON 2

Use the same general procedure as in the previous lesson.

Tell the pupils that very often when a writer uses an unusual word, he very carefully explains what it means so that the reader will not be confused, or he uses another familiar word for the same thing. Have the pupils read the following selections and find the *meanings* of the underlined words. If necessary, pronounce the words for them.

Pupils use
Practice Book
Page 2 (top)

Spooky Coven

1. Flavia was the smallest witch in Spooky Coven, a cave beneath the hills in a dark forest.

besom

2. Flavia sat on the besom and kicked it three times. The broom lifted her up off the ground and into the air.

cauldron

3. She hung the cauldron over the fire and began to stir the brew in the pot.

cutter

4. At the back of the barn he found the sleigh, his grandmother's "cutter" that she had used to drive to church and to visit her friends.

talons 5. The mouse saw the great white owl flying over him and the sharp claws reaching down. He gave a cry of pain as the long talons sank into his back.

hermit 6. He knew who the man was. It was Mr. Linton. Everyone said he was a hermit because he lived all alone in his cabin in the woods and never spoke to anyone.

Tell the pupils that similarly we can often read a word that looks difficult once we know what it means; we may never have seen the word in print before but will often have used it when speaking and heard others say it.

Have the pupils read the following sentences. Tell them to read the *whole* paragraph first, then go back and identify the underlined word.

immediately 7. "Get busy immediately! You must do your work right now!"

automobile 8. The man next door bought a new automobile. He said that his old car was worn out.

instructions 9. Joe had a new game but he didn't know how to play it. "The instructions were on the box," he said. "I should have read them to find out how to play it, but I forgot. And Mother threw the box out."

escalator 10. When I was shopping, I rode on an escalator. It looked just like stairs, but when you got on it, it moved and gave you a ride upstairs. When you wanted to go down again, you got on another escalator.

helicopter
propellers
aloft 11. Martin would sooner fly in a helicopter than a plane. The helicopter has no wings but its propellers keep it aloft. It can fly close to the earth. It goes straight up when it takes off and comes straight down when it lands.

invalid 12. Jane's grandmother is an invalid. She has been sick for many years.

Independent Exercise

Practice Book

Use page 2 (bottom).

Using context
unknown word
contrasted with
a known word

LESSON 3

Use the same general procedure as was suggested for context Lessons 1 and 2.

In this lesson direct pupils' attention to the use of a contrasting word which provides both meaning and recognition clues.

The first examples use words that are likely familiar to the pupils in oral form but which they would not recognize in written form.

After each underlined word is identified, have the pupils underline the words that give the opposite meaning.

silence 1. There was so much noise on the playground that Karl couldn't think. He was used to the silence of his own room.

ancient 2. The house the children lived in was really very new, but they liked to pretend it was an ancient home with lots of secret doors.

old-fashioned 3. The furniture in this room is modern, but Great-Grandma's is old-fashioned.

continued 4. Bob stopped his reading at the end of the first page, but Jim continued until he finished the chapter.

expensive

5. My watch is just a cheap one, but Judy's is very expensive.

In the following selections, the underlined word is likely unfamiliar to the pupils. Guide them in determining the meaning. It is not essential that they recognize the word independently.

brutal

6. The hunters had always treated the dogs with great kindness. The animals couldn't understand the brutal way their new master used them.

doubtful

7. Mary was sure we would get to school on time, but I was doubtful.

complicated

8. Most of the problems are quite simple, but that one is complicated.

contradicted

9. The boys nearly always agreed with Tom, but today Jim contradicted him.

luxury

10. The neighbors were very different. One family lived very plainly; the other lived in luxury.

Independent Exercise

Practice Book

Use page 10 (bottom).

Using
context

LESSON 4

-synonyms

Use the same general procedure as in context Lessons 1 and 2.

In this lesson, direct pupils' attention to the use of a synonym that explains the word. Point out that this is a technique frequently used by writers when they are describing different cultures and want to use new words.

Have each underlined word defined, and the synonym circled.

Pupils use
Practice Book
Page 15 (top)

shaman

1. The warriors watched and waited as the tall shaman walked back and forth before the campfire. He stopped and began to speak. All eyes were on the medicine man, and everyone listened to hear what he had decided.

chameleon

2. Brant spent hours watching the chameleon. "I'd like to get another lizard so there'd be two to look at," he remarked.

marionettes

3. A favorite treat for the three little girls was a visit to a puppet show. Their eyes would sparkle as the marionettes danced on their strings.

selkies

4. On that island, far to the north of Scotland, the people watched for the selkies. The selkies were the seals that sunned themselves on the shore each spring.

imitating

5. John's mother noticed that he always copied what his friends did. "You must stop imitating other people," she told him.

break of day

6. "We will sail at break of day," said the old sea captain. And he was as good as his word. At dawn, they moved slowly away from the shore.

Independent Exercise

Practice Book

Use page 15 (bottom).

LESSON 5

Follow the same procedure as suggested in Lesson 1 on context clues.

In this lesson pupils are taught to use context when the unknown word summarizes the ideas presented in the passage. Pupils should be guided in *combining the clues* to find the meaning of unfamiliar words.

Remind the pupils to always read to the end of the passage to be sure that they have considered all the clues.

Guide the pupils in finding the *meaning* of the underlined words. In any case where the word is familiar, locate the clues that would be of help to another reader. (In some cases you may have to pronounce the word for the pupils. Concentrate on developing skill in learning word *meanings*.)

Pupils use
Practice Book
Page 29

solitary

1. It stood alone at the top of the hill. There was no other building for miles around. The journey from town was long and lonely, for there were no neighbors to wave to. Now, as Andy climbed the rough path to the door, he wondered why his uncle had chosen to live in this solitary cottage.

Suggested questions:

Where is the cottage?

How far is it from another building?

How far is it to the neighbors?

How did Andy feel as he travelled there?

What do you think solitary means?

countenance

2. Just then he saw the giant's face for the first time. Each eye was as big as a lake; the nose was a mile long and the mouth a mile wide. It was indeed a countenance terrible to behold.

leprechauns

3. There are many leprechauns in Irish stories. A leprechaun is always a shoemaker but he has a bag of gold and works magic for his friends. He's tiny, is a leprechaun, and if you once take your eyes off him, he disappears.

consequences

4. Tommy always acted first and thought later. He promised that his mother would make cookies for the school party, but he forgot she was going to visit his grandmother. He brought home a lost kitten, but he forgot that his dog wouldn't have a cat in the house. He gave his cousin candy to eat, but he forgot that candy made him sick. "You always do things without thinking of the consequences," his mother said. "Please be more careful."

repulsive

5. The pirate captain was known to every seaman. It was said that he was the meanest man ever to sail the seas, and many stories were told about the cruel deeds he did. When the young sailor first saw him, he thought him the most repulsive looking person he'd ever met. His hair was long and stringy. A great red scar cut across his face. His eyes were small and squinty, and his nose seemed too big for his face. He looked as cruel as he was said to be. And his whole appearance was not helped by the grime and dirt that clung to him. The sailor turned away.

alarmed

6. The doe and her fawn were grazing quietly in the meadow. Suddenly the doe raised her head and listened. Then like a flash she was off into the forest, her fawn at her heels. Something had alarmed her.

Using context
—review

LESSON 6

Follow the same procedure as in Lesson 5.

Pupils use
Practice Book
Page 34 (top)

In this lesson pupils are expected to use all the context clues introduced in Lesson 1-5 to find the meaning of the underlined words.

synonym

1. The sly fox crept closer to the ducklings. Foxes are usually crafty but this one was especially so.

contrast

2. The horses galloped furiously around the field but the pony cantered along, as easily as the young rider wished.

definition

3. The monarch of this great land (that is, the king who ruled the country) ordered the guards to bring the prisoner in.

familiar
situation

4. "Stand here at the left side of the horse. Put your left hand on the pommel of the saddle, and your right hand on the stirrup to steady it. Step into the stirrup with your left foot and swing over the saddle."

She listened carefully to the directions and managed to get on the horse. But she was frightened! She was sure she would fall off! She clung to the knob on the saddle with both hands while her father led the horse slowly across the yard.

summary

5. People exchange ideas in many different ways. Talking and writing are two of the oldest ways by which people exchange ideas and learn from each other. Radio and television are two of the newest ways. All of these ways — old and new — are called communication.

Independent Exercise

Practice Book

Use page 34 (bottom).

Using the
context

LESSON 7



No further context skills will be introduced in the Level 5 program.

Pupils have been taught to recognize definitions, synonyms, contrasting words, familiar situations, and total meaning as clues to word identity or word meaning. In each reading lesson, a number of words are listed under the heading, "Vocabulary." It is expected that, as these words are encountered in reading the story, the teacher will direct the pupils in the use of context to determine the word meanings. Other reading situations should also provide plentiful opportunities for directed use of context clues.



However, there is value in setting aside *specific lessons* in which, *under the teacher's guidance*, pupils can reinforce their understanding of the use of context clues. Such will be the purpose of this and subsequent lessons in context.

The pattern for each will be as follows.

1. The pupils will be provided with reading material (usually short paragraphs) in which words likely to be unfamiliar are used. These words are underlined.

2. The pupils are asked to study the paragraph and try to define the underlined word. They should also attempt a pronunciation.

3. If the pupils are able to define the word, the teacher discusses with them the clues they used, and directs their attention to any they have missed.

4. If the pupils are unable to define the word, the teacher uses questions to direct their attention to the clues. She should also direct their use of phonetic and structure clues as aids to pronunciation.

5. In a case where pupils already know the word meaning and pronunciation, clues that would guide a less able reader are identified.

Pupils use
Practice Book
Page 50
blundered

1. They weren't really very sure how to go about planting a garden. They had blundered around, making mistakes and planting things in the wrong places until the old man next door had offered to show them how.

melody

2. The boy whistled a merry melody as he waded up the creek.

current

3. It was a good day for speckled trout. The boys felt sure of a good catch. They dropped their hooks in the current and let it carry the bait downstream to a quiet little pool.

*shearing
fleece*

4. All day Jim had watched the men shearing. They never seemed to stop. Each man caught a sheep and clipped off its thick woolly coat. As soon as the woolly fleece was packed in a neat bundle, he began to clip another sheep — then another and another. By nightfall most of the sheep had had their wool clipped off.

hurtled

5. Kim was startled when something hurtled past his ear. He glanced in all directions but no one was near. Then something hit him on the head and bounced to the ground. Whoever was tossing things at him must be in the tree overhead! Kim studied the green branches above him. Suddenly something moved on a high branch and he spotted the culprit. A red squirrel was nibbling cones and tossing his leftovers to the ground.

culprit

Using the
context

LESSON 8

Follow the procedure outlined in Lesson 7.

Pupils use
Practice Book
Page 70
angakok

1. In the farthest igloo two Eskimos sat talking. One of them was very old. The deep wrinkles in his face and the clever look in his eyes told that he was a wise one, an angakok as the Eskimos say. The Eskimos listen well to the advice of these aged men.

pursuers

2. It was the beginning of the hunting season. For many years now the old deer had escaped from the hunters and their yelping hounds, but this time it seemed more difficult. The dogs had followed his trail all day. Now as dusk fell he could hear his pursuers coming closer.

brink

3. The deer stood at the very brink of the cliff. If he took one step forward he would fall to the rocks below.

glaciers

4. Glaciers may be several miles wide, many miles long, and thousands of feet thick. Such great fields of ice are found high in the mountains.

ordinary

5. Let me tell you the legend of Ahcoup. Ahcoup was a fox, but not an ordinary fox. He was not a red fox or a black fox or a white fox. He was not even a silver fox. Indeed, there were no others quite like him.

muzzle

6. Ahcoup's sharp bark had a silvery sound like a little bell. When he laughed, he crinkled his little black muzzle away from his sharp, white teeth.

succeeded

7. Though many tried to catch Ahcoup, none ever succeeded.

Using the
context

LESSON 9

Follow the procedure outlined in Lesson 7.

Pupils use
Practice Book
Page 75
exhaled

1. "What if I exhaled all my breath and thought very hard about being small? So I shut my eyes and breathed out, and said to myself over and over again that now I was getting smaller and smaller."

*remote control
throttle*

2. It was Saturday and I was sitting on the floor in the basement running my electric train. I could run the train from the remote control switch as I sat beside the track or I could reach through the window of the cab and open the throttle with my fingers. That way I could pretend I was driving the train myself.

stormed

3. All the knights had ridden off to battle, leaving the young prince in charge of the big stone castle. While the knights were gone a band of outlaws stormed the castle.

parapet

They tried every way they could think of to get in. The poor young prince did not know what to do. "I'll walk over to the parapet and show myself," he decided. "When they see I'm not afraid, they'll think I have many guards." And he walked out onto the balcony and over to the stone wall that was built all around it. He stood there a moment looking carefree and unconcerned. Then he went back into the castle, wondering if his ruse had worked.

*unconcerned
ruse*

adze

4. The Indians had one tool that was especially useful. The stone adze was a broad curved tool. With it a man could make a deeper hole in a partly burned-out log by scraping away the charred wood. He could make pots for different purposes in this way.

*charred
purposes*

*summoned
repeating*

5. That night, the animals who lived around the bay held a meeting by the biggest fir tree. All had been summoned. The gulls cried the news, and the kingfishers kept repeating it all during the day.

Using the
context

LESSON 10

Follow the procedure outlined in Lesson 7.

Pupils use
Practice Book
Page 91
spectators

1. It had been the most exciting hockey game of the season. Everyone knew that the team which won would meet the champions in the play-offs. The spectators had cheered until their throats were sore. But they all cheered again when the players came out for the last period. The score was tied, so this final period would decide the winners.

final

delighted

2. Joe was delighted when he heard they were to have new neighbors. He was even happier when he met Mr. Morrison who said, "I hear you're in Grade 3, Joe. So is our Willie. It'll be nice for Willie to have company going to a new school."

Joe's family lived on a farm a long way from town and there were no boys on any of the neighboring farms. Joe had three sisters but that didn't help much. "Now that Willie is coming to live here, I'll have someone to go fishing with and someone to play ball with and someone to help catch tadpoles," thought Joe.

On Monday morning the school bus stopped at the Morrison's gate and a girl about Joe's age got on. "Where's Willie?" Joe asked.

*replied
astounded
amazed*

"I'm Willie! Willie for Wilhemina!" she replied. "Are you surprised?"

"Surprised? I'm astounded!" said Joe.

Later he told his mother, "I was never so amazed in my life! I was too surprised to remember to be disappointed! Imagine a girl being called Willie!"

*dock, ferry
passengers*

3. We stood on the dock and watched the ferry come in. While the boat was being tied up, the passengers waited to come ashore.

hammock

4. The old man loved to doze in the hammock that hung in the side porch. By pushing occasionally on the porch rail, he kept the hammock swinging gently back and forth.

Using the
context

LESSON 11

Follow the procedure outlined in Lesson 7.

In this lesson the unknown words are in a story.

Pupils use
Practice Book
Pages 107-108

THE THINKING MACHINE

William watched closely while the men took the new refrigerator out of the crate.

"I guess you wouldn't be wanting that, would you?" he asked in an offhand way, kicking the discarded box.

"Help yourself," said one of the men cheerfully. "It's just an old box."

William pushed the big crate into the backyard. He sat inside it for awhile pondering what he should do with it. When he had an inspiration, he went into the house for some empty wooden spools old nails, and bits of pipe and wire, and began fastening them to the front and sides of the crate. He added an old steering wheel he found in the garage and the bell from a broken tricycle. He whittled a round hole in the front and wedged a flashlight securely in place. He added odds and ends until there was no room for anything else, and then he sat down to admire his machine.

He designed a neat sign that said, "Ask the Thinking Machine a Question - 1¢." Then he climbed inside, sat down on the floor, and waited.

A few minutes later a very young voice called, "I want to ask the machine a question."

"Drop your penny in at the top," instructed William, "and wait until the light comes on." When the penny rattled at his feet, he switched on the flashlight. "Now turn the knobs and dials and ring the bell to warm up the brain."

The small voice said, "What color is snow?"

"White," said William.

Another penny fell into the machine and a timid voice asked, "What day is it?"

William hunched in the machine all morning, answering questions and collecting pennies. Now and then he peeked out through the small slit near the flashlight to look at the congregation.

"What's my name?" cried a trembling voice.

William peeped through the slit. "Mary," he said.

There was a sudden disturbance and the sound of running feet outside the machine.

"What's going on here?" demanded a voice that was anything but small.

William frowned. It didn't sound like the sort of voice that would ask questions that the machine could answer!

"Hey," cried the voice. "Come and see! A thinking machine!"

William peered through his slit. The small boys and girls were standing in a huddle observing a half dozen boys much bigger than William.

"Go on," said one of the boys. "Put a penny in. See what the machine says!" He thumped the side of the machine.

"Aw, leave it alone," rejoined another voice. "That's nothing but a bunch of little kids playing with a box."

"It claims right on its sign that it's a thinking machine. Where's a penny?"

When the penny fell at his feet, William flashed the light and chanted his instructions for warming up the machine. Then he sat, licking his lips, and shivering in suspense.

"When does the sap run in the maple trees in Vermont?" demanded the voice.

William took a deep breath. He had to say something. "When it's ready," he said.

There was a roar of laughter.

"He answered your question," teased one of the boys. "Go on, try it again." Another penny was dropped.

"What's my middle name?" interrogated the voice.

"If you don't know your own middle name you aren't smart enough to ask questions."

There was another guffaw of laughter.

"Come on," said one of the boys.

"This thinking machine is too shrewd for you. Let's go."

Inside the machine, William relaxed against the wooden sides and began counting his pennies.

The thinking machine answered questions for two days, but on the third day it sat empty in the backyard. William couldn't work up any enthusiasm to answer questions.

That evening he put it out for the garbage disposal truck.

"It seems a shame," said his mother. "It was such a lovely thinking machine."

"It's only a crate," William said.

Lorrie McLaughlin (adapted)

LESSONS 12-21: VOCABULARY DEVELOPMENT

Vocabulary
development

LESSON 12

Lessons 12-21 are designed to increase pupils' vocabulary and to make them more aware of the use and the meanings of words.

Interpreting words
that indicate
character

The next two lessons are designed to teach pupils how to spot and interpret words used to indicate character; that is, words that convey impressions of appearance, actions, speech, intonation, and feelings. The depth to which you use the following will depend upon the ability level of your class.

1. Make sure that pupils understand "character." People may be tall or short, fat or thin, handsome or plain, beautiful or ugly and still in our estimation be either "good folks" or "bad folks" because of their characters. If a person is *generous*, do we think of him as a good person, or an unpleasant person? What kind of person is not generous? (stingy, mean) Pursue this, listing the antonyms, until you are sure pupils have a reasonable concept of what constitutes character. You may choose according to the ability of the pupils, from this list:

kind—cruel
patient—impatient
soft-hearted—hard-hearted
cautious—rash
brave—cowardly
contented—discontented
polite—rude
vain—humble
grateful—ungrateful
reliable—unreliable
sly—forthright

honest—deceitful
friendly—unfriendly
agreeable—disagreeable
timid (or shy)—bold
lazy—hard-working
sad or gloomy—happy or cheerful
calm—excitable
temperate—greedy
thoughtful—thoughtless
short-tempered—even-tempered
careless—careful

Pupils read
Practice Book
Page 24

2. Have a pupil read the common introductory paragraph and have pupils recognize that it tells nothing about the character of either Jerry or Mr. Grimes.

3. Tell the pupils that the story is finished in two ways, and that, as they read each ending, they will see two quite different Mr. Grimes. Have them read the page silently all the way through to find which Mr. Grimes they think is a good person and which an unpleasant one.

4. To help the pupils understand what in the passages helped them to make their judgments, have them select and underline specific words, first from the left column and then its opposite from the right column. In each case elicit that it was "speech" (what he said), or "intonation" (how he said it), or an "action" (what he *did*), or "appearance" (how he *looked*) or a "feeling."

Some words may need developmental questioning; for example, *twisted* vs *folded*. What things does your memory think of as being "folded"? (clean towels, sheets, handkerchiefs, letters, hands). Are these memories agreeable or disagreeable? Deal similarly with "twisted."

Always have *intonation* produced orally; for example, have pupils read what Mr. Grimes said in the way he would have said it as indicated by the words *growled*, *snarled*, *chuckled*, *drawled*, *grunted*, *said quietly*.

5. As the study of the words proceeds, list the words in groups on the chalkboard until you have four or five in each group (speech, intonation, action, appearance, feeling). Do not provide headings for the lists; just ask pupils with which group each word belongs.

6. Discuss Jerry's character. Is Jerry different in each ending? Why does he act differently? Be sure pupils understand that Jerry reacts differently because of the character of Mr. Grimes, but that it is the "same Jerry" in both endings.
7. Conclude the lesson by asking the pupils (a) how many different groups of words they can now look for as they read to find out about character; (b) what each group of words describes (*what* is said, *how* it is said, etc.).

MR. GRIMES

The sun was hot where Jerry sat, but the water was cool. He wiggled his toes idly in the creek and watched Sniffy, his pet rabbit, nibble busily at the dandelion leaves on the crest of the bank. Then there was a little rustle, and Jerry turned to see old Mr. Grimes push through the elderberry bushes on the other side of the creek. Mr. Grimes' face was red and hot, and the sun glinted off the shotgun he carried under his arm. He pushed back his ragged straw hat and looked across the creek.

A

"Hey, you! Ain't that a rabbit, there?" he growled. And when he growled, his wrinkles twisted into tight, lumpy knots.

"Yes," said Jerry in a flat little voice. "He's mine. He's my pet."

"Yeah!" grunted Mr. Grimes, "fat and greedy from eatin' his head off, ain't he? He eat lettuce?"

Mr. Grimes was smiling grimly, and his blue eyes glinted like chips of ice. Jerry stopped wiggling his toes and stared down at the pebbles in the bottom of the creek without saying a word in reply.

"Looks like he's the one bin chewin' the heads off my lettuce last night," snarled Mr. Grimes.

Jerry caught his breath.

"Rabbits is pests," Mr. Grimes went on, "and you'd better watch he don't get to my side of the creek agin or I'll be havin' rabbit stew."

Jerry felt a hard lump in his throat as Mr. Grimes twitched his shotgun. Jerry jumped up without a word, tucked Sniffy under his arm and hurried up the hill without looking back.

B

"Hi! Jerry! Don't tell me that's a rabbit, there!" he chuckled. And when he chuckled his wrinkles folded into a broad, jolly grin.

"It sure is," said Jerry cheerfully.

"Yeah," drawled Mr. Grimes, "fattest, sleekest rabbit in ten counties, ain't he? I wonder now, does he like lettuce?"

Mr. Grimes was smiling broadly, and his blue eyes twinkled like friendly stars. Jerry stopped wiggling his toes and looked right into Mr. Grimes' eyes.

"Gee, Mr. Grimes! Did Sniffy get into your garden last night?"

"I kinda think he did, Jerry," Mr. Grimes said quietly, "and ate the heads off a whole row of lettuce."

Jerry caught his breath.

"Rabbits is smart," Mr. Grimes went on, "and you'd better drive some stakes into the ground all around his runway. That'll keep him out of mischief."

Jerry jumped up and said, "I'll come over and set out a new row of lettuces, Mr. Grimes, as soon as I lock Sniffy up."

He tucked Sniffy under his arm and hurried up the hill, turning every minute or so to look back and wave to Mr. Grimes. He felt a warm glow of pleasure as Mr. Grimes waved back.

Vocabulary
development
—interpreting
words that
indicate
character

LESSON 13

1. Review the concept of “character” developed in Lesson 12. You may wish to add to the list of “character words” that was started in Lesson 12 (you may not have used all the words listed there).
2. Review the five *groups* of words that a writer uses to develop character: what is said, how it is said, what is done, how the person looked, what feelings were indicated
3. Write this sentence on the chalkboard:

a) The princess’s face was cold and cruel.

Ask: **What does the sentence tell us about the princess’s character?**

Which group of words did the writer use? (how the person looked)

Proceed in the same way with the following sentences.
(Leave the sentences on the board.)

- b) “Stupid girl!” the princess screamed. “For this I shall turn you into a black cat!”
- c) The princess was still in a fury. She shrieked at the top of her voice.
- d) “Now go!” snapped the princess.

4. Now as indicated change the words in the sentences and discuss what effect the change in words has on the impression.

- a) The princess’s face was warm and kind.
- b) “Darling girl!” the princess said gently. “For this I shall turn you into a queen!”
- c) The princess was still gentle. She talked in a soft, sweet voice.
- d) “Now go!” smiled the princess.

Pupils read
Practice Book
Page 25

5. Have the pupils read again the introduction on page 24 to the story of Mr. Grimes and Jerry. Then have them read the third ending on page 25.

After the reading, discuss which character is different, how he is different, and what kinds of words the author uses to show this difference. Have the pupils underline the words that indicate character, and on the board, group them according to the classification established previously.

Independent Exercise

Have the pupils, on the rest of Practice Book page 25, rewrite this third ending showing what response the kind, cheerful Mr. Grimes would have given to the bold, impudent boy.

C

“Hey, you! Ain’t that a rabbit, there?” he growled. And when he growled his wrinkles twisted into tight, lumpy knots.

“Whatcha think it is, sour-puss?” snapped Jerry, “a polar bear?”

“Smart, ain’tcha,” snorted Mr. Grimes, “but not smart enough to know how to keep a rabbit in a pen without him diggin’ out in the night and messing up people’s gardens.”

“Sez you!” retorted Jerry. “At least we know enough to keep our chickens cooped up while yours go digging up the neighbors’ seed corn and peas!”

Mr. Grimes was smiling now, a grim, cold smile, as he raised his shotgun. “A nice, juicy stew that fat buck’ll make,” he muttered, licking his lips. “Stand out of the way, boy,” he shouted

"if you don't want your saucy mug filled with buckshot!"

Jerry jumped up, but not out of the way. He tucked Sniffy under his arm and curled his nose up and blurted, "If you ever take a shot at Sniffy, there'll be ten of your hens never go home to roost."

Then he turned his back and strode away up the hill. Halfway up he stopped and turned, and shouted in a mocking voice, "Nice, juicy stew they'll make."

And Mr. Grimes just stood there, gun lowered, glaring until the boy disappeared over the brow of the hill.

LESSON 14

Vocabulary development
—synonyms
—shades of meaning

Pupils use Practice Book
Page 37

synonyms for "walk"

The purpose of this lesson is to make pupils aware that, in our language, many words mean approximately the same, but there are differences in shades of meaning. Words that mean almost the same are termed *synonyms*.

The lesson will be confined to synonyms for the words *walk* and *good*.

1. Tell the pupils that you will read fifteen words that could be used to indicate different ways of doing the same thing. They are to listen and look at the words as you read them. Have them turn their Practice Books around to see the words listed upside-down on the left-hand side of page 37.

Read the list as follows:

march	pace	saunter	tramp
hurry	toddle	stagger	stroll
limp	trudge	strut ^o	wander
plod	ramble	stride	

Ask: What is the common word that we use for the action that all of these words describe?

2. To bring out the shades of meaning, have pupils demonstrate each kind of walking. Pupils might also suggest situations in which the use of each word would be more precise than the general term "walking." Some discussion will likely be needed to reconcile differences of concepts.

3. Have pupils turn their Practice Books so they can read the sentences. Work the exercise *with* the class. Proceed in this manner:

- Write on the board *walk in time*.
- Tell the pupils to read sentence 1, think of a word from the list that was discussed that would fit the sense of the sentence and would be a better word to use than *walk in time*, and write their choice in the space. (If some pupils can't remember a word, allow them to consult the list.)
- Have the completed sentence read and discuss the pupils' choices. In this instance, the most appropriate choice would be limited to *march*, although pupils may be able to justify such words as *saunter* or *strut* or *stride*.

The words or phrases for you to write on the board for the other sentences are as follows:

2. walk	(pace)	8. walk with big steps	(stride)
3. walk	(strut)	9. walk heavily	(plod)
4. walk unevenly	(limp)	10. walk lazily	(saunter)
5. walk as a baby	(toddle)	11. walk here and there	
6. walk swiftly	(hurry)	and all over	(ramble)
7. walk unevenly	(stagger)	12. take our time and walk	(stroll)

sentences

The sentences in the pupils' Practice Book follow:

march
hurry
limp
plod
pace (2)
toddle
trudge
ramble
saunter
stagger
strut
stride
tramp
stroll
wander

1. If you're going to be in this parade you must _____ to the music of the band.
2. Whenever I was late, she would _____ up and down the hall muttering, "What's keeping that boy?"
3. He likes to put on his uniform and _____ up and down the street showing off.
4. My foot was so sore I could only _____ along far behind the others.
5. The baby can't walk very far yet, but she can _____ from one chair to another.
6. If we're going to catch that bus, we must _____ to the corner.
7. The merry-go-round makes me dizzy, and when I get off I _____ away, bumping into people.
8. They have long legs and when they _____ along the streets I have to run to keep up.
9. These shoes are so heavy that everyone can hear me when I _____ upstairs.
10. When we get near the barber shop, let's slow down and _____ past to give us time to see if he's having his hair cut.
11. "Keep close to me," said Mother, "and don't _____."
12. It's warm and sunny, so let's take our time and _____ through the park from one flower bed to another.

synonyms for
"good"

4. Have pupils discuss for a few minutes what they mean when they use the word "good" as applied to (i) a movie, (ii) milk, (iii) a tool, (iv) a policeman. Have them suggest for each another word that would be more precise than "good."

5. Have the pupils complete Practice Book page 37 by choosing a word from the list to complete each sentence. Tell them to think first, before choosing a word, of what makes each thing "good."

Discuss the completed exercise; pay particular attention to differences in response so that pupils can see alternatives.

exercise
(Practice Book
Page 37)

comfortable	pure	interesting	skillful
valuable	enjoyable	delicious	obedient
fresh	useful	graceful	

- | | |
|-----------------------|---------------------------|
| A good egg is _____. | A good barber is _____. |
| A good dog is _____. | A good necklace is _____. |
| A good book is _____. | A good dancer is _____. |
| A good bed is _____. | A good hammer is _____. |
| A good pie is _____. | Good water is _____. |
| A good time is _____. | |

LESSON 15

In Lesson 14 pupils' thinking was directed to words that mean approximately the same, yet have differences in meaning (synonyms). In this lesson pupils will look at synonyms and antonyms—words that are opposite in meaning. Again they will be helped to understand that there are many antonyms for a single word, each having a slightly different meaning.

1. Write the word *cold* on the chalkboard. Ask pupils to think of as many *synonyms* for the word *cold* as they can. List them under *cold*. You might add a few that pupils do not give. (The purpose of the lesson is to *increase* vocabulary, as well as to make pupils aware of meanings.) The list might include: *chilly, cool, frigid, bitter, icy, frosty, freezing, wintry, frozen, arctic, shivering*.
2. Ask pupils what word means the opposite of *cold*. Write *hot* on the board. Introduce the word *antonym*. Have pupils now list words that mean the same as *hot*. The list might include: *warm, mild, heated, sunny, torrid, tropical, sultry, stifling, fury, sweltering, boiling*.
3. Have the pupils match words in the two lists that are *antonyms*; that is, although in each list, the words are synonyms for the key word, there are differences in *meaning*, and all words in one list wouldn't be considered antonyms for all the words in the other list.

Your matched list might include:

cold—hot
chilly—warm
frigid—torrid
arctic—tropical

wintry—sunny
freezing—boiling
frosty—sultry
etc.

4. To emphasize shades of meaning and usage, write the following sentences on the board:

It was a frigid day.

I sat in the warm room.

Ask the pupils to substitute, for the underlined words, other words from the list. Are they all appropriate to use? How do the impressions of the day and the room change with the change of word?

Independent Exercise

Practice Book

Use page 38.

LESSON 16

The purpose of this lesson is to make pupils aware of words, other than the usual ones, that indicate place and time.

Have pupils read the selection on page 63.

1. Tell them that they are going to make a picture map of the setting in the selection. Have them reread the first three paragraphs, underlining as they read, the phrases that will help them to place the objects properly.

words that
indicate place

Phrases that should be noted are:

on a country road
at the front facing the road
to the rear
across the road, opposite the house
beyond the gate
beyond the meadow
at the top of a hill
on the slope
midway between the gate and the woods

Help the students to draw their map at the bottom of page 63 by proceeding step by step. Stress the "place" phrases used in the selection. For example,

- (1) Put in the country road. (Where in the space must it go?)
- (2) Draw the yard.
- (3) Draw in the house. (at the front)
- (4) Indicate the location of the barn. (to the rear of the yard)

and so on.

words that
indicate time

2. Have the pupils read the last paragraph of the selection on Practice Book page 63. Tell them to underline words that indicate time.

Write the following words on the board:

often
once in a while
most times
at last

Ask the pupils to find in the paragraph, words (likely from among the ones they have underlined, that have about the same meaning as those on the board. Discuss the pairs of words and phrases — is the meaning exactly the same?

Have pupils give other words and phrases that indicate time. (For example, meantime, until, temporarily, awhile, suddenly, afterwards, later, instantly, as soon as, once, formerly, yesterday, the day before yesterday, immediately, slowly, deliberately, "just in time," seldom, rarely, infrequently, scarcely, daily, hourly, periodically.)

If the pupils are keeping a vocabulary exercise book, have them list these words under "Words That Tell When" or "Time Words."

Vocabulary
development
— the origins of
word meanings;
word meanings
change

LESSON 17

This lesson introduces pupils to the idea that words have interesting histories and that the meanings of words change over the years. Its primary purpose is to motivate interest in words and their meanings.

1. Introduce the lesson by writing on the board such comparatively new words as:

astronaut
teenager
television

Have pupils speculate on the origins of these words. Explain, if necessary:

astronaut — from “astro” meaning *star* and “nautilus” meaning *to do with sailing*; therefore, to sail or journey to the stars

teenager — a person who is in the “teen” years

television — from “tele” meaning *far away* and “vision” meaning *to see*; therefore, “to see from far away”

2. Tell the pupils that many words we use today came originally from other languages, and some had many other meanings than those they have today. Here are some examples of common words and their derivations:

pupil — from a Latin word meaning *doll*; then came to mean a *girl child*; then a child, especially an orphan in the charge of a tutor or guardian; now all children who are in the charge of a teacher.

school — from an old Greek word meaning *a rest, or leisure*, and came to be used for *keeping busy during leisure* (people kept their children busy under a tutor when they had nothing to do); then came to mean *training* or *instruction*: now means the *place* in which training or instruction takes place.

table — from an old French word meaning *plank*; then small board for writing on; now a piece of furniture with a flat surface supported by legs.

scarf — from an old French word *escarpe* meaning a *pilgrim's wallet worn around the neck*; then it came to mean a broad band worn around the body; now any piece of material worn around the neck or head.

jeans — a corruption by sailors of the pronunciation of the Italian city of *Genoa*, because this kind of blue cotton material originally came from the city of Genoa.

biscuit — an old French word that meant “baked twice” (*bis* — twice; *cuit* — baked). In the early days of sailing ships, there was no way of keeping fresh food, and moist things would quickly mold and spoil at sea. So a staple of the seamen's diet was a mixture of flour, water, and salt that was baked in small pieces, twice, so that all the moisture was driven out. These “biscuits” would keep for a very long time.

(The German word for “baked twice” is *zwieback*.

Pupils might know this term; if not, have them look it up in the dictionary and compare its present meaning with “biscuit.”)

There are of course, many other interesting words. Often in books and magazines, the histories of words are given. Tell pupils to watch for these, and if they come across any, to report their findings to the class.

Vocabulary
development
– words that
establish
mood

LESSON 18

The purpose of this lesson is to make pupils aware of how the author's choice of words influences the way we feel when we read.

- 1. Have the pupils read the selection at the top of the page.

Ask:

How did you feel as you read this?
Why did you feel this way?

Have the pupils turn again to the selection and underline the words the author used that made them feel gloomy and apprehensive.

Discuss such words as:

gloomy	shrouded
murky	"blood ran cold"
terrified	"rooted to the spot"
shadowy	miserable
hunched	dejected

- 2. Have the pupils read the second selection. Proceed as above. Discuss the differences in the two selections. Have the pupils underline the words in this selection that created a different effect from the first one.

Discuss such words as:

sparkling	chubby
whistled	laughing
balmy	skipped
lively	relaxed
bounced	bubbling
	carefree

Vocabulary
development
– shades of
meanings in
words

LESSON 19

The purpose of this lesson is to make pupils aware that a word can have many different shades of meaning, depending on the context in which it is used and the experience of the reader or listener.

- 1. Say the word "red." Instruct the pupils to each think of something red. Develop a list on the chalkboard of things that are red. Have the pupils study the list and note that the word "red" referred to a variety of shades.

- 2. Have the pupils turn to page 96 of their Practice Books and read the sentences in Group 1. After each sentence has been read have them decide if this "red" was included in their list. If not, have the list extended to include it.

Pupils use
Practice Book
Page 96

1. a) There was a thin red rim over the eastern hills as the trapper left his cabin.
 b) A red blot on the snow showed where the injured dog had lain.
 c) "Turn left at the red brick house," instructed the policeman.
 d) Donald had always boasted that he was the best player on the team so his face was red when little Jerry was awarded the trophy.

 3. Have the pupils study the next two groups of sentences, noting the meanings of each underlined word. Through discussion help them to realize that *timid* and *hum* have one general meaning in all the sentences but that the connotations are different in different sentences.
 2. a) The principal held up a red mitten but the kindergarten girl who owned it was too timid to go forward and claim it.
 b) The elderly lady stood up and addressed the group in a timid voice. "I don't like to complain," she began.
 c) Deer in parks are often quite tame but as a rule wild deer are too timid to let you approach.

 3. a) There was a hum in the classroom as the children exchanged ideas about their project.
 b) The hum of the machines told them the men were already at work.
 c) "If we find where that hum comes from, we'll find honey," declared Tom.

 4. Have the pupils complete the independent exercise on Practice Book page 96.
-

LESSON 20

Vocabulary
development
understanding
the difference
between general
and specific terms

The purpose of this lesson is to make pupils more aware of different levels of specificity of the words they use.

1. Write on the chalkboard the following headings:

vehicles for land travel; vehicles for air travel; vehicles for water travel.

Ask the pupils for a heading that would include all of these. Then ask for sub-headings under each. For example, under vehicles for land travel, they might list *car*, *train*, *bus*, and so on.

2. Under each sub-heading have further distinctions made. For example, under *car*, they might list *station wagon*, *limousine*, *sedan*, etc. These could each be further defined as *Ford*, *Dodge*, etc.

3. Discuss the importance of each level of specificity. Pupils should note that a general term such as "Methods of Travel" serves as a heading but gives little information; that frequently an intermediate level (such as *car*) gives all the information needed; while at other times a specific word is more effective.

4. Have the pupils evaluate the following, and decide whether the underlined word or the bracketed one is more effective.

- a) The crowds cheered as the queen's limousine (car) drove slowly to the city hall.
- b) It was raining so Dad brought me to school in the Ford station wagon (car) before he went to work.
- c) "We just got it last night! Brand new!" announced Ted to his pals. "This year's model. A new Chev convertible (car)!"
- d) The big airplane (jet airliner) took off with a roar.
- e) We had a wonderful holiday on the boat (ocean liner).

5. Repeat the above procedure using main headings such as Pets, Plants, Lights.

Vocabulary
development
– words related
to specific
topics

LESSON 21

The purpose of this lesson is to increase pupil awareness of words as they are related to specific topics.

1. Say the word "boat." Ask the pupils to give you other words that this one makes them think of – for example, *anchor, yacht, schooner, hull, prow, lifeboat, row, captain* etc.
2. List the words and discuss the meanings. In many cases, pupils might recognize only that the word has something to do with boats. Have the pupils discuss when it is essential to know the specific meaning of the word, or when a general impression is adequate.
3. Repeat the above procedure, using situations relatively familiar to your pupils – for example, *mining, space travel, fishing, construction machinery, ranching*, etc. The topics should vary in different communities.
4. Have the pupils turn to the story "Doctor Dan," page 55, *Flying Free* and locate terms related to boats and fishing in Newfoundland. Have the terms divided into two groups – those for which we can determine an adequate meaning from context, and those which we need to look up in the dictionary to get adequate understanding to read the story.
5. Follow the same procedure using "How Flags Began" page 181 and "The Last Great Roundup," page 221.

Independent Exercise

Practice Book

Use page 105.

LESSONS 22-58: PHONETIC ANALYSIS

LESSON 22

view consonant
blends
-2-letter and
3-letter

check
auditory
perception

Procedure

The purpose of this lesson is to check the pupils' quick recognition of words containing two- and three-letter blends.

1. If pupils are to use their knowledge of consonant blends in word recognition, they must be able to *hear* and to identify these blends in speech. If any pupils have difficulty with this step, they should be given further practice in auditory discrimination before proceeding with the next.

- Review the term "consonant blend."
- Pronounce the following words. Have pupils write the letters that represent the blend on a sheet of paper.
- Check pupils' lists.
- Provide further practice for those blends that may have caused difficulty.

blends in
initial
position

<u>b</u> lister	<u>g</u> litter	<u>c</u> ricket	swing
<u>s</u> tray	<u>s</u> natch	<u>s</u> pray	<u>p</u> rayer
<u>b</u> racelet	<u>s</u> quare*	<u>s</u> platter	<u>g</u> rowing
<u>c</u> loset	<u>f</u> licker	<u>f</u> reedom	<u>s</u> kating
<u>d</u> rain	<u>t</u> ravel	<u>s</u> cream	

(*squ represents the three-letter blend skw.)

blends in
final position

was <u>p</u>	whis <u>k</u>	blind <u>d</u>	boast <u>t</u>
waist <u>t</u>	bicycle <u>e</u>	blimp <u>p</u>	bolt <u>t</u>
brid <u>e</u>	circle <u>e</u>	pound <u>d</u>	drink <u>k</u>
brunt <u>t</u>	coast <u>t</u>	cramp <u>p</u>	ras <u>p</u>
unc <u>le</u>	stand <u>d</u>	trust <u>t</u>	table <u>e</u>

ual perception
of blends

2. Write the following groups of words on the chalkboard. Have each group read. Point out that careful observation of letter order in words is important as one letter can change the meaning of a sentence; (for example, "I sat in the steam" and "I sat in the stream").

pit	ray	spite	and	ring
spit	pray	sprite	land	string
split	spray		gland	
rain	ray	patter	saw	
train	tray	spatter	squaw	
strain	stray	splatter		
sting	litter	wallow	rickets	
string	glitter	swallow	crickets	
coat	rap	wait	blip	boat
coast	rasp	waist	blimp	boast
				tram
				tramp

recognition in
context

3. Write the following sentences on the chalkboard. Have each read. Note the pupils who have difficulty recognizing words with blends.

- With a scream he fell into the stream.
- Stand very still holding the line as the fish splashes about.
- There has been no silence since the teacher went out.
- The children sprawl on the floor.
- Can you hear the splatter of the water from the pump?

LESSON 23

Review
consonant
digraphs
-th, wh, ch, sh

th } represent
wh } two sounds
in the initial
position

1. Review the two sounds represented by th, and by wh.

Write *thin*, *then*, *when*, *whole* on the chalkboard. Pronounce the following words, and have the pupils tell with which key word each belongs (according to the beginning sound). Write the words under the key word.

whistle	they	whom	thirteen	whiff	where
who	which	there	whale	that	thermometer
thimble	whisker	whimper	the	wheat	

Have the pupils note that the most common sound represented by th is that of *thin*, and of wh is that of *when* (hw).

sh, ch in the
initial position

2. Write the words *shop* and *chop* on the board. Pronounce these words and have pupils tell with which key word (according to the beginning sound) each belongs.

chief	shift	shed	chimney	china	chum
share	charming	sharpen	shatter	choice	church
chair	cheerful	check	chicken	sheriff	shovel

the digraphs
in the final
position

3. Write the following words on the board:

flash	starch	preach
snatch	swish	thrash
crunch	crush	cloth

Have the pupils find a word on the board in response to your direction as follows:

- a) Find a word that begins like *flame* and rhymes with *rash*.

Continue in the same pattern:

begins like

rhymes with

clean
crack
through
cradle
swim
stand
prize
snail
flower

moth
mush
mash
lunch
dish
march
teach
patch
rash

cloth
crush
thrash
crunch
crush
crush
crush
crush
crush

exceptions for
ch, th

4. In a few words ch represents the k-sound and in others the sh-sound. Although there are very few of these exceptions it seems wise to point them out as they are words that pupils use and likely will encounter in reading. Have the pupils read the following sentences and identify the underlined words.

ch represents
the k-sound

- a) Christmas comes in December.
b) Are you in the school choir?
c) Do you enjoy hearing a chorus?
d) A chinook is a warm wind that blows in the winter.
e) Chicago is a big city.
f) A cook is often called a chef.
g) The huge machine can lift that building.

ch represents
the sh-sound

Independent Exercise

LESSON 24

Review
recognition of
one-syllable
words with the
short vowel
sound and to
te exceptions

1. Review the term "vowel." Pronounce, and write on the board, the words *bag* and *bake*. Have pupils mark the letters that represent the vowel sound in each. Review the terms "short vowel sound" and "long vowel sound."

Write on the board, and have pupils identify, the following words that have the short vowel sound:

it	am	crest	got	spot	fast
on	inch	bill	lump	block	luck
us	track	lamb	bomb	box	then
egg	drug	nut	can	bud	bunk
add	stop	left	lot	bib	

Have the vowel letter marked in each word and its position noted.

review
generalization

Have pupils generalize that in many one-syllable words with one vowel letter at the beginning or in the middle, the vowel sound is short. Tell pupils that, when they come across an unknown word with one vowel letter in either of these positions, they should try the short vowel sound first.

exceptions

2. Have pupils read this sentence:

The kind old man told Ruth what day it was.

Underline the words as indicated and have them identified singly. Have pupils note that, in these words, there is only one vowel letter, but it represents the long vowel sound.

Write the word *grind* on the board. Ask the pupils how many vowel letters they see. Which vowel sound should they try first?

Pronounce the word with a short vowel sound and ask the pupils if that is a word they recognize. Ask what vowel sound you should try next. Now is the word recognizable?

(Pupils should be in the habit of trying a likely pronunciation for a word; often the written word is one whose pronunciation they will recognize. But if the word is not recognized orally, the pupil must check his pronunciation with someone, or later, with the dictionary.)

Have the pupils use the above technique of trying both vowel sounds with these words to help in recognizing the word: truth (try the vowel sound as in "but" first.)

hind	son	mold	don't
bolt	wash	pull	
fright	host	roll	

3. Put each of the words used in the last section in a row across the chalkboard. Have pupils suggest other words with a long vowel sound that follow the same spelling pattern. For example:

<u>hind</u>	<u>bolt</u>	<u>mold</u>	<u>son</u>	<u>fright</u>
bind	colt	sold	ton	bright
kind	jolt	gold	won	flight
mind		bold		night
etc.		etc.		etc.

Continue in this way. Have pupils note the most common patterns.

exercise

4. Mimeograph the paragraph that follows. Direct pupils to read it carefully once or twice. Then circle all the words with one vowel letter in which the vowel sound is short, and underline all the words with one vowel letter in which the vowel sound is long.

The kind old man told Ruth not to go out in the cold.
“I won’t do what you tell me, old man. I don’t have to mind you,” said the bad little child.

She put on her warm mitts but she couldn’t find her hat. So she went out to roll in the snow anyway. Some big kids gave her a push and she fell in the pond. By night time when the street lights came on she was all wet. When she got home she told her mother the truth. Mother was cross with her. Ruth tried to pull off her wet boots. Mother gave her a bath and took a brush and comb to her hair. Then Mother put her to bed and turned off the light.

Review
recognition of
one-syllable
words with the
long vowel sound
and note
exceptions
—words with a
single vowel at
the end; words
that end in a
final e

LESSON 25

Use the same general procedure as in Lesson 24. The word lists that might be used follow.

1.	be	rode	knife	fade	cave
	so	nine	rope	use	grace
	by	Kate	came	pipe	whole
	we	spike	vote	tube	ice
	me	home	drive	huge	plate
	cry	tune	chose	file	quite

Have pupils note that in many words with one vowel letter at the end, the vowel sound is long; and in many words with two vowel letters, one of which is a final e, the vowel sound is long and the final e is silent.

exceptions

2. Have you gone to the fence on the bridge?

Have pupils pronounce the underlined words first with a long vowel sound and then with a short vowel sound. Which pronunciation is that of a word they recognize?

Have pupils examine these words and note the pronunciations:

{	some	none	}	short <u>u</u> -sound
	one	dove		
	done	love		
	come	glove		

do	gone	bridge	were	rude
to	give	else	there	blue
who	fence	have	move	flute
				rule
				June

Have the pupils note the varied pronunciations of the vowel sounds.

Independent Exercise

Use page 12.

LESSON 26

Review

recognition of
ds with vowel
combinations
ai, ay, oa, oo

1. Write the following sentences on the chalkboard:

- a) It was a gray day in May.
- b) The mailman comes in rain and hail.
- c) There was a load of coal on the boat.

Have the sentences read.

Have the pupils underline words in which they see two vowel letters together.

Put headings on the board:

ay ai oa

Write the words under the correct headings.

2. Write each of the following words under the correct headings and have each word identified:

pray	faint	boast
sway	explain	loaf
display	strain	groan
holiday	raise	coach

generalize

Have the pupils note that, in these words, the first vowel letter represents a long vowel sound and the second is silent. Have them note also that the long a sound at the end of a word is represented by ay.

note
exceptions

3. Have the pupils read the following sentences, underline the words in which they see the ay, ai, or oa combinations, and note the variation in pronunciation.

- a) He says his prayers every night.
- b) Do you always do as you're told?
- c) She said that the fairy has brown hair.
- d) There's a pair of shoes on the chair.
- e) The lion climbed on the board and roared.

l combination
oo

4. Write on the board as headings the two words stool and book.

From the following sentences have the pupils identify the words with the oo combination, and write each word in the correct column according to the vowel sound represented by oo.

- a) A good cook uses a big spoon.
- b) A little brook ran through the woods.
- c) Colored wool was tied to the balloon.
- d) Is a broom a tool?
- e) You can see the moon shining in the cool pool.

generalize

Have the pupils note that in these words, oo represents two sounds. Emphasize that they must try both sounds when trying to figure out the pronunciation of an unknown word containing these letters.

te exceptions

5. Have the pupils note the exceptions in the oo words in these sentences:

- a) I have a brooch of pearls.
- b) Too much rain can cause a flood.
- c) Is that blood from the cut on your finger?
- d) Sit on the floor by the door.
- e) I had a snooze this afternoon.

Review
recognition of
words with the
vowel combinations
ee, ea, ie, ei

LESSON 27

1. Have the pupils read the following words, note the vowel sound, the letters that represent it, and generalize that the vowel letters ee usually represent the long $\bar{e}$ sound.

heel	sleep	teepee	sweep
weeds	sneeze	teeth	street
steel	steep	squeeze	speech
reel	peek	leech	jeep

ea*

2. Note that there is no very reliable generalization about the vowel sound represented by the letters ea. Emphasize with the pupils that the context and their recognition of words spoken (and later, of course, the dictionary) must be their guides to the pronunciation of words containing the combination ea.

Have the following words listed on the board:

jeans	eagle	peach	earth	gear	dread
jealous	heath	heart	eaves	flea	wear
leather	early	heavy	leave	feast	beard
great	east	gleam	ready	heard	bear
hearth	please	feather	pearl	easel	beach
heaven	break	earn	heathen	deaf	dream
					pear

*

Write these headings on the board and have each of the above words written under the correct heading according to the sound represented by ea. (If the pupils do not recognize some of the above words, have them try various sounds represented by ea, until they find a pronunciation that they recognize.)

$\bar{e}$ $\bar{a}$ e er $\tilde{a}r$ (as in *bear*)

Have pupils note that the most common sound represented by ea is the long e sound.

ei, ie

3. Follow the same procedure as in Step 2, using these words and headings.

	<u>$\bar{e}$</u>	<u>i</u>	<u>e</u>	<u>$\bar{a}$</u>	
thief	field	neighbor	niece	friend	sleigh
weigh	weight	reins	eight	mischief	chief
fierce	shield	piece	reindeer	sieve	believe
either	heifer	pie	receive	ceiling	height

Review
recognition of
words with the
diphthongs
ou, ow, oi, oy

LESSON 28

1. Write the following sentences on the board and have the pupils answer your question by referring to the sentences. Note the pupils who need more practice recognizing words with the diphthongs. You may wish to classify the words according to vowel sound as in Lesson 27.

ou, ow

- a) The clown is lying down on the couch.
- b) That bird on the ground is a grouse.
- c) That crow on the snow is a funny fellow because he hasn't flown south.
- d) Joan counts to ten as she bounces her ball.
- e) A couple of my cousins are very young.

- f) The crowd could have a rowdy pow-wow.
- g) George is too drowsy to go bowling.
- h) As the queen stood by the fountain, her crown was blown away.
- i) Mr. Baker announced that he would not allow his dog to growl or howl.
- j) There is white flour on the yellow flower.

questions *

A few suggestions are given. Continue in this way, framing the questions so that pupils must use in answer a word containing a diphthong.

- a) Who is lying down? Where is he lying?
- b) What is Joan doing?
- c) What can't George do? Why not?
- d) What did Mr. Baker do?

oi, oy

2. Continue with these sentences that emphasize the diphthongs oi, oy.

- a) The boy put oil on his wagon.
- b) That is a royal coach.
- c) Penny's choice is boiling hot tea.
- d) Jack can't play with his noisy toys.
- e) Mrs. Jackson's loud voice spoiled the baby's nap.
- f) The sign says, "Do not loiter in the park."
- g) Jimmy likes oysters.
- h) Joyce has ten coins.

Independent Exercise

Practice Book

Use page 16.

Review
auditory
perception of
syllables

LESSON 29

1. Write the following words and pronounce each of them. Ask the pupils how many vowel sounds they hear in each. Review the understanding that though there may be more than one vowel letter in a word, there may be only one vowel sound.

jump	late	wind	lost
boat	stream	smile	pet

2. Write the following words and pronounce each. Ask the pupils how many vowel sounds they hear in each of these words.

button	maybe	twenty
yellow	cabin	begun

review term
syllable

3. Review the term *syllable* as "a word or a part of a word in which one vowel sound is heard."

Ask how many syllables each of the words in the first list has; in the second list.

4. Pronounce the following words and have pupils tell how many syllables each has. (Do not exaggerate the pronunciation.)

bunny	brook	window	suitcase	flower	*little
tree	pencil	church	David	*watched	running
plastic	cup	book	follow	picture	maybe
saucer	chair	lady	meat	folder	*closed



Be sure pupils understand that in words such as *watched* and *closed* there is only *one* syllable, while in *little* there are two syllables, although the second vowel sound is not one of the vowel sounds they have discussed. This *schwa* sound will be taught in another lesson.

5. Pronounce a few of the words again, tapping the syllables as you do so.
Then have the pupils pronounce the words and tap for each syllable.

Independent Exercise

Practice Book

Use page 21.

Auditory
perception
of accent

LESSON 30

1. Write the following words on the board:

over	surprise
listen	began
tiger	suppose
pilot	believe
wagon	awake
grocer	pretend

Pronounce each word in the first column.
Ask how many syllables there are in each.
Say the words again and tap the syllables as you say them.
Tap harder for the accented first syllable.

Explain that in all words of more than one syllable, one of the syllables is pronounced with more stress or emphasis than the other. Introduce the term *accent*; write the word on the board, and have pupils pronounce it.

Tell the pupils that all the words in the first column have the accent on the first syllable. Have the pupils say each of the words, tapping the syllables as they do so.



It is most important that the pronunciation of the words is as natural as possible. If pupils are to use this knowledge in *reading* to figure out the pronunciation of unknown words, the sound must be as closely related as possible to the sound they use in speech; otherwise words may not be recognized as ones they've heard.

2. Now pronounce the second list of words. Ask pupils where the accent is in each of these words.
Have pupils pronounce each, tapping the syllables, and tapping harder for the accented syllable.

3. Pupils often understand accent more easily if a contrast is made by placing the accent on the *wrong* syllable. Pronounce these words, putting the accent, first on the first syllable, and then on the second. Ask pupils which is correct.

finish	(fin'ish; fin ish')	believe	(bē'lēv; bi lēv')
basket	(bas'kit; bas kit')	candle	(can'dəl; can del')
mistake	(mis'tik; mis tāk')	wagon	(wa'gən; wa gon')

4. Write these words on the board.

Pupils:

- pronounce each word;
- tap out the syllables;
- identify the accented syllable;
- try the pronunciation with the accent on the other syllable.

person	aside	cadet	lawful
cabin	money	dabble	event
notice	relax	caboose	noisy

Tell the pupils that most two-syllable words are accented on the first syllable, and when they are trying to pronounce a word, they should try the accent on the first syllable first, and if that doesn't sound right, try it on the second.

Independent Exercise

Practice Book

Use page 22.

Review vowels
controlled
by r
Pupils use
Practice Book
Page 27 (top)

LESSON 31

1. Have the pupils read the first three sentences on Practice Book page 27. Tell them to underline all the words in which they see

ir

ur

er

Then, as the pupils give the words list them under the correct headings.

Have the pupils read each list and note that the same sound is represented by ir, ur, er.

ir, er, ur
represent the
same sound

ir, ur, er
followed by e

2. Have the pupils read sentences 4 and 5, and underline the words in which they see ir, ur or er combinations. Have them note the difference in pronunciation from the words in the first group of sentences. Have them note that the difference in the vowel sound is signalled by the silent e at the end of the words.

ar, or

3. Follow the procedure as outlined above with sentences 6 and 7.

are, ore

4. In sentences 8 and 9, have pupils note the difference in pronunciation when they see an e after the ar combination, but that or and ore represent the same sound.

Review
au, aw, al(l)
combinations

LESSON 32

1. Follow the same general procedure as in Lesson 31.

Use sentences 1 to 6. Have pupils underline all the words in which they see au, aw, al(l).

Have them note that in all these words, the vowel sound is the short o sound.

Pupils use
Practice Book
Page 27 (bottom)

exceptions

2. Note the exceptions in sentences 7 to 10.

LESSON 33

Review
the letters
g and c
each represent
two sounds

the letter c
represents *the*
k-sound and *the*
s-sound

1. List the following words on the board:

a) cellar	pencil	b) camp	count
slice	cinder	cabin	cuff
dance	city	scab	cube
fleece	cider	coffee	custom
cent		cocoa	

Have the pupils:

- pronounce the words in each list;
- note the letter that follows the letter c;
- note that
 - (a) when c is followed by e or i, it usually represents *the s-sound*;
 - (b) when c is followed by a, o, u, it usually represents *the k-sound*;
- note that the letter c does not represent a special sound; it really is an unnecessary letter in our alphabet.

generalizations

the letter g
represents *the*
g-sound; *the*
j-sound

2. Proceed as above with these words:

a) germs	gym	b) game	gun	c) rag
gem	bridge	gasoline	gulf	hug
giant	dodge	wagon		
ginger	rage	got		
gypsy	huge	gather		

generalizations

Have the pupils note that:

- a) in many words in which g is followed by e, i, or y, it represents *the j-sound*
- b) in many words in which g is followed by a, o, u, or if it is the last letter of a word, it represents *the g-sound* (as in *got*).

exceptions

Write and note the exceptions to the above generalizations:

get	girl	give	geese
-----	------	------	-------

3. Application

Have the sentences read. Note the pupils' ability to apply the generalizations.

g

- a) A huge giraffe was in a cage.
- b) Two gentlemen were in a rage because the giraffe would not budge.
- c) George came out of the garage with some garbage in a bag.
- d) The goat grabbed the food and gobbled it up.
- e) The gingerbread was cut into strange shapes.

c

- a) Cathy couldn't find her cat, Cinders.
- b) She decided the cat was in the cellar catching mice.
- c) What was there to do except play with her bicycle?
- d) She watched Bruce come down the icy street.
- e) "I'll race you to the cedar tree," Bruce said.
- f) But Cathy fell and cut her face. She began to cry.

Review the
combination qu

LESSON 34

1. Put the following groups of three words on the board:

cake	kilt	kit	keen	kick
wake	wilt	wit	ween	wick
quake	quilt	quit	queen	quick

Have the pupils note in each group:

- the k-sound at the beginning of the first word;
- the w-sound at the beginning of the second word;
- the combined kw-sound at the beginning of the third word;
- the kw-sound is most often represented by the letters qu;
- the letter q is always followed by u.

generalize

2. Have the pupils read the following phrases:

a quick quiz	a queer queen
a quiet quake	a quick question
quite a quarrel	

3. Have the following phrases read and the difference between gu and qu noted:

a quiet guitar	a guard for a quilt
a queer penguin	guess the quiz
in quest of a guest	

Note that in the gu combination, the g represents the g-sound and the u is silent. Point out the necessity of looking accurately at the letters in a word.

4. Application

Have the following sentences read:

- a) He wrote the answer to the question with a quill pen.
- b) The boys quarrelled over a quarter.
- c) He will have to quit quite soon.
- d) She put quotation marks around the word "quiver."
- e) Can you qualify to win a quantity of queer birds?
- f) Do you know what the equator is?

Recognition
that many
letters and
combinations
of letters can
represent the
same sound

LESSON 35

The purpose of this lesson is to consolidate for pupils the understanding that, especially with the vowel sounds, many letters and combinations of letters can represent the same sound. The objective is to help pupils to develop a flexible approach to the accurate perception of words in written form.

Procedure:

- Have each group of sentences read aloud.
- Identify the vowel sound the pupils are to look for.
- Have the pupils list the words in which they hear that vowel sound.
- Have the variant spellings noted.



(The words to be noted are underlined here for the teacher's convenience. The words should not be underlined on the board.)

- ā

ē

ī

ō

e (as in egg)

i (as in pin)

ü (cool)

ou (cow)
1. They made a great big pale gray card for the mailman.
May painted a sleigh with eight reindeer.

2. Wee Pete put his feet under the pretty sheet.
I hear you, my dear.
My niece pierced her ears.
The ceiling should be either green or blue.
He had a key to the turkey pen.

3. I will try to buy some rye bread.
I find that kind nice and fresh.
The aisle seemed a mile long.

4. The wind will blow the door open.
She will mould the dough into a loaf of bread.
Flo put a bow in her hair.
Oh, yes, I know how to sew.

5. Many men let the grass get long.
The bread was heavy as lead.
My friend says that you said it.

6. Have you been to England?
The children can sing hymns.
I will build a big building.
Put the sieve in the sink.

7. We had soup at noon. That was the rule.
He threw her shoe through the window.
He bruised his toe and couldn't move it.

8. There are four pounds of flour in the bag now.
The clown found a round bowl on the ground.



If your pupils have little difficulty identifying the vowel sounds in all of the above words, they indicate a mastery of this part of word perception. They are well prepared for studying the influence of accent on vowel sounds, and the way in which pronunciation is indicated in the dictionary.

Independent Exercise

Practice Book

Use page 32.

Visual-
auditory
perception
of syllables—
In words where
two consonants
appear together,
the word is
broken into
syllables between
the two consonants

LESSON 36

1. Review the meaning of the term *syllable*.
2. Pronounce the following words and have pupils tell how many syllables in each. As they identify one or two syllables list the words in columns according to number of syllables. The words should be in pairs on the chalkboard, as given here, but you will want to give the words in random order.

	1	2
	pat	patter
	mess	message
	yell	yellow
	flap	flapper
	cut	cutting
	buzz	buzzard
	butt	butter

islands
digraphs

ind.

Have the pupils tell whether the vowel sound in the first column is long or short, and how they know.

3. Tell the pupils that two-syllable words are often divided into syllables, so that we can decide more easily on the pronunciation. Beside each word in the second column, write it with a division showing the syllables, as

pat	ter
mes	sage
etc.	

generalize

Have the pupils note that when there are two consonants together in a word, the syllables divide between the two consonants.

*

This traditional way of dividing into syllables words with two consonants together is actually more useful in writing where words are separated at the ends of lines. Strictly speaking, when dividing a word into syllables to help in getting the pronunciation, two like consonants should remain together as they represent but one sound. However, because pupils will see words separated between the consonants in dictionaries, it was decided to present the traditional method here.

4. Have pupils look at the first syllable of each word and tell whether the vowel sound is long or short. Have them note also that the first syllable is the accented one. Then have them note that in each first syllable, there is one vowel letter in the middle of the syllable, and thus the generalization for short vowel sounds in words applies also to accented syllables.

Show the pupils how we indicate an accented syllable: pat'ter, etc.

5. Application

Have the pupils:

- divide each word into syllables;
- decide which syllable is accented;
- mark the accented syllable;
- tell what the vowel sound in the _____able will be and why;
- pronounce the word.

lobby	puzzle	button	fiddle
suppose	laddie	dinner	pillow

Have pupils note that, in the following words there are two consonants together, but they are different consonants. Nevertheless, the same generalization is applicable.

mister	crinkle	mustang	mustard	penguin
window	number	costume	padlock	person

LESSON 37

Syllabication—
in words where
the first vowel
letter is followed
by a single
consonant, the word
breaks after the
vowel letter, with
the consonant
beginning the
second syllable

1. Proceed in the same manner as in Lesson 36 with the following words in which the long vowel sound is heard.

me	meter	(me'ter)
go	grocer	(gro'cer)
hi	tiger	(ti'ger)
he	baby	(ba'by)
so	pilot	(pi'lot)
	stupid	(stu'pid)
	lazy	(la'zy)

Have pupils note:

- the two-syllable words are divided between the vowel letter and the following consonant;
- the first syllable of each is accented;
- the first syllable ends in a vowel letter and thus the vowel sound is long.

*

There are many exceptions to this generalization, but they will be studied in a later lesson.

*

Note that the generalizations regarding the vowel letters are applicable only in accented syllables; the vowel sound in an unaccented syllable is usually the schwa sound. The schwa sound will be introduced in Lesson 38.

2. Application

Proceed as in Step 5 of Lesson 36.

crocus	crony	nylon	protest	siren
crater	private	native	recent	sober
nature	naked	polar	sequence	tripod

Independent Exercise

Practice Book

Use page 45.

LESSON 38

Auditory perception of the *schwa* sound (the vowel sound heard in most unstressed syllables in English)

*

Most linguists state that in many unaccented syllables in English words, the vowel sound is not that commonly represented by the vowel letter, but is a soft, guttural sound. This sound is called the schwa sound and is represented in many dictionaries with the symbol ə. The schwa sound can be represented in English spelling by any of the vowel letters. The clue to the sound is *not* the spelling, but *accent*. The schwa sound is heard in the *unaccented* syllable of each of the following words:

above	(ə buv')	lemon	(lem' ən)
taken	(tak' ən)	circus	(sér' kəs)
pencil	(pen' səl)		

It is important, in studying words with pupils, that the pronunciation found in ordinary speech is used. Otherwise pupils often do not relate an overly-exaggerated sound of a word to one with which they are familiar in speaking and listening. This is especially important in studying accent and the relation of vowel sounds to accent in spoken English.

1. Ask pupils to listen for the accented syllable as you pronounce the following words:

lemon	(lem' on)	taken	(ta' ken)
circus	(cir' cus)	cobra	(co' bra)
pencil	(pen' cil)		

Write the words on the board in syllables and mark the accented syllable.

Ask the pupils to listen as you pronounce the words again, but this time to listen for the vowel sound in the *second* or unaccented syllable.

*

Remember to say the words naturally; if the sound of the second syllable is exaggerated, you will say the sound as *spelled*, not as spoken.

Tell the pupils that the vowel sound in all of the second syllables is the same, and it is not as indicated by the letter. Explain that this sound is called the *schwa* sound. Have the pupils say the words.

If you think your pupils will understand, you can also introduce the dictionary symbol, ə. (But this is not essential here as dictionary respellings for pronunciation will be taught later.)

Have the pupils note that, in unaccented symbols, often the vowel letter does not indicate the vowel sound, and that in the words on the board, the schwa sound is represented by all five vowel letters.

2. Proceed in the same manner with the following words.

cabin	(cab' ən)	evil	(ē' vəl)
column	(col' əmn)	jealous	(jeal' əs)
second	(sec' ənd)	laden	(lā' dən)
curtain	(cur' tən)	lesson	(les' sən)
decent	(dē' sənt)	maggot	(mag' gət)
devil	(dev' əl)	margin	(mar' jən)

Using
syllabication as
a clue to vowel
sound

LESSON 39

The purpose of this lesson is to give pupils practice in using the learning of the previous lessons to determine the pronunciation of written words.

1. Review briefly the two generalizations for dividing words into syllables; the vowel generalizations; accent; and the schwa sound. Use these words for review:

ladder	lady	basket	tiger
--------	------	--------	-------

2. Write the following words, one at a time, on the board.

Have the pupils:

- write the word in syllables;
- mark which one they think is the accented syllable;
- decide on the vowel sound in the accented syllable;
- attempt a pronunciation;
- decide if the pronunciation sounds “right” (is a word they recognize);
- tell whether the word has the schwa sound in the unaccented syllable. (Not every unaccented syllable has the schwa sound; for example, dad dy (ē).)

sultan	solemn	silken	slogan	seldom	razor
rotor	husband	medal	patent	pollen	season
quota	totem	rascal	basin	polar	rival

note difference in syllabication and thus pronunciation	{ holy	{ super	{ latter	{ miller
	{ holly	{ supper	{ later	{ miler

using the words
in context

3. Write the following sentences and have them read:

- a) The husband seldom used his razor.
- b) The rotor of the helicopter whirled so fast we couldn't see the blades.
- c) Tom and Joe were rivals in the race; Tom won.
- d) The ruler of the tribe was called a sultan. He was a rascal who stole money from his people.
- e) Mary's shiny black shoes are made of patent leather.
- f) Her quota of candy was two pieces a day.
- g) The bee carried the yellow pollen of the flower on his legs.

Independent Exercise

Use page 47.

Recognition
that many
letters and
combinations of
letters can
represent the
same sound –
consonants

LESSON 40

In Lesson 35, the attention of pupils was directed to the various spellings of vowel sounds. In this lesson, the focus is on the recognition of consonant sounds that are represented by letters other than the common ones. Though the relationship between consonant letters and sounds is more stable than that of the vowels, there are enough variants to make a lesson of this type important.

Put the following sentences on the board. Have the pupils:

- find and underline all the words in which they hear the sound indicated;
- note the letters that represent the sound.

Clarify the meanings of words with which the pupils may be unfamiliar.

the f-sound ph

gh

the k-sound c, ck

ch

qu

the g-sound g, sc

ps

the sh-sound s, si

ci

ti

ch

1. Phil found a photograph of an elephant with a pheasant on its back.
2. The hill was so rough and tough to climb that I started to cough.
3. The jockey threw the thick packet of colored paper into the lake.
4. The school choir wore chrysanthemums at the Christmas party.
5. The clown's makeup was so grotesque that it was unique.
6. The scene in the science room looked like a cyclone blowing over a city.
7. The choir sang a psalm.
8. I was sure that there was enough sugar for the occasion when the commission was to visit.
9. Magicians, musicians, and electricians came to the social event.
10. The book contained an illustration of the condition of education in the national school.
11. The man with the mustache came down from the flying machine with a parachute.

Independent Exercise

Practice Book

Use page 51.

Review recognition
of words with
double consonants

LESSON 41

1. Put the following words on the board:

dagger
giddy

snappy
summit

porridge
scallop

Have the pupils:

- pronounce the words;
- underline the double consonants;
- review the generalization that in most words in which a double consonant appears, only one consonant sound is heard.

Pupils use
Practice Book
Page 53
(top)

2. Have the pupils read the selection, underline all the words in which they see a double consonant, and then answer the following questions:

- a) What word describes the ship?
- b) What kind of men made up the crew?
- c) What is a glutton?
- d) What did the men find in the porridge? What are they?
- e) What kind of storm blew up?
- f) What did the men do?
- g) What happened when the wind died down?
- h) What kind of mouth did the alligator have? What does that mean?



If the pupils have difficulty with the words, help them to apply their knowledge of phonics and structure to arrive at a pronunciation.

LESSON 42

Review recognition
of words in which
there is a "silent"
consonant(s) –
k, w, l, b, d, gh

1. List the following words on the board:

climb	calm	knife	lamb
talk	write	calf	knead
sleigh	smudge	thought	though

Have the pupils:

- read the words;
- decide which consonants represent no sound;
- have the "silent" consonants underlined;
- add other words to the lists that belong in this pattern.

Pupils use
Practice Book
Page 53
(bottom)

2. Have the pupils read the selection, underline all the words in which they see a "silent" consonant, and then answer the following questions:

- a) What was the pilot's name?
- b) What kind of night was it when he took off?
- c) What does "wrath" mean?
- d) How did he try to send a message?
- e) What happened to him as he got out of his seat?
- f) What does "his stomach was in knots" mean?
- g) What did the parachute have in it before it opened?
- h) What did he do when he saw the ground?
- i) What did he see?

LESSON 43

Review recognition
of words containing
the letter y
– as a vowel
– as a consonant

Write the following sentences on the board:

1. The sky grew dark and things began to fly.
2. Yesterday a young man yanked off my hat.
3. Polly found a shiny new penny.
4. The hymn has good rhythm and rhyme.

Have the pupils:

- read each sentence;
- underline and identify the words with the letter y;
- note the position of, and the sound represented by, the letter y;
- generalize as follows:

- a) Y in the initial position represents a consonant sound.
- b) Y in the final position in a one-syllable word usually represents the “long i” sound.
- c) Y in the final position in a two-syllable word usually represents the “long e” sound.
- d) Y in the medial position represents either the “long or short i” sound.

Put the following words on the board underneath the four sentences.

Sally	youth	yell	yawn	yowl	happy
cyclone	pretty	Polly	unhappy	lady	yolk
cry	Bobby	woolly	furry	candy	Billy

Now ask the following questions (based on the sentences on the board) and have the pupils choose a word from the lists in answer to each question.

Questions for sentence 1:

- 1. If this weather continues what might occur? (a cyclone)
- 2. If it became very violent what might a frightened child do? (cry, yell)
- 3. Read another sentence that tells about something that might make one yell or cry. (No. 2)

Questions for sentence 2:

- 1. What color could a hat be? (yellow)
- 2. What part of an egg is the same color? (yolk)
- 3. How could the girl feel? (unhappy)
- 4. What could her name be? (Sally, Polly, Penny)
- 5. What words could describe the hat? (woolly, pretty, furry)
- 6. What could you call a young man? (youth)
- 7. What could his name be? (Tony, Billy, Bobby)

Questions for sentence 3:

- 1. How would Polly feel? (happy)
- 2. What could she buy? (candy)
- 3. When Penny grows up what will she be? (lady)

Questions for sentence 4:

- 1. Who might sing the hymn? (lady)
- 2. Which words could describe the rhythm of the hymn? (pretty, happy)

LESSON 44

Syllabication
— in words which
end in le preceded
by a consonant
letter, that
consonant usually
begins the last
syllable

- 1. Pronounce the following words and have the pupils tell how many syllables there are in each. Write each word on the board in syllables.

rumple	rum ple	stable	sta ble
stumble	stum ble	table	ta ble
sample	sam ple	cradle	cra dle
kindle	kin dle	trifle	tri fle
nimble	nim ble	wheelde	whee dle
sparkle	spar kle	needle	nee dle
pebble	peb ble	Bible	Bi ble

2. Have the pupils note where the syllables break in words that end in le preceded by a consonant.

Note exceptions

speckle	speck le
tingle	ting le
triple	tri ple (short <u>i</u> sound)

3. Write these words:

bugle	uncle	gurgle
noble	double	whistle

Have the pupils divide each word into syllables.

Independent Exercise

Practice Book

Use page 71.

LESSON 45

The effect of
accent on vowel
sound

Review the term *accent*.

1. Write these words:

funny	apply	silent	parade
daisy	deny	holy	explode

Have the pupils:

- divide each word into syllables;
- pronounce it;
- decide which syllable is accented;
- put in the accent mark.



If pupils have difficulty deciding which is the accented syllable, pronounce it twice — with the accent on the first syllable and then on the second syllable. This procedure usually solves the problem for the students.

2. Write these words:

sample	stable
pebble	cradle
sparkle	Bible
stumble	needle

Have the pupils:

- divide each word into syllables;
- pronounce it;
- decide which syllable is accented;
- put in the accent mark;
- tell what vowel sound is heard in the accented syllable;
- note that the generalizations for vowel sounds apply to the accented syllables.



3. Write these words:

fountain	silent
remain	decide
supper	suppose

Follow the same procedure as before. Be sure the pupils pronounce each word *as is spoken*, so that the vowel sound in the unaccented syllable is softened or slurred as it is in running speech.



Have the pupils note that the generalizations governing vowel sounds *apply only* accented syllables.

4. Words for additional practice:

collar	appeal	complain
paper	apple	suppose
alone	mountain	lesson
famous	direct	agree
social	salute	sober
salad	marvel	market
igloo	hotel	honey



Pupils should note that in words of two syllables, the most common pattern is that of the accent on the first syllable. In trying out the pronunciation of a two-syllable word they should always try the accent on the first syllable first.

Recognizing
accent and
the schwa
sound of many
unaccented
syllables

LESSON 46

1. Have the pupils listen as you say the following words:

lesson	certain	tailor
moment	ribbon	garden
soda	hidden	fragrant

Ask which syllable was accented. Then ask what sound they heard in the unaccented syllable. (Repeat the words if necessary.)

2. Write the words in syllables on the board.

Have the pupils pronounce each and identify the vowel sound in the accented syllable.

Draw their attention to the *unaccented* syllable and have them note that the vowel sound is the same in all the words regardless of the letter.

Review the term *schwa sound*.

Tell the pupils that this sound is represented by a special symbol, ə, when we want to show the pronunciation of a word. Put the schwa symbol above each of the unaccented syllables in the words on the board.

3. Write these words:

lesson	parade	supply
appeal	salute	suggest
support	supreme	about

Have the pupils:

- divide them into syllables;
- pronounce each;
- mark the accented syllable;
- mark the schwa symbol over each unaccented syllable.

Independent Exercise

Practice Book

Use page 73.

LESSON 47

Review the

consonant combination gh —
 represents the f-sound;
 represents the g-sound;
 represents no sound ("silent")

Place this sentence on the board.

Grandmother laughed at the eight ghosts and ghouls who came to her door on Halloween night.

Have the pupils:

- underline words in which gh combinations appear;
 - *discover* the sound represented by gh in each:
- a) gh represents the g-sound when it appears at the beginning of a word;
 - b) gh is *silent* when the root word ends in ght;
 - c) gh represents the f-sound or is silent when the root word ends in gh.



(These are *not* to be learned as rules but should be noted as possibilities in attempting to figure out words.)

Pupils use
 Practice Book
 Page 76 (top)

Have the pupils read the paragraph at the top of page 76, and underline all the words containing the gh combination. Have the pupils identify and pronounce each word and tell whether the gh represents the f or g sounds or is silent. Write the words in appropriate columns on the board. The words are:

<u>f-sound</u>	<u>g-sound</u>	<u>silent</u>
rough	gherkin	night
cough	ghostly	through
laugh	ghoul	caught
tough	ghastly	sight
		although
		ought
		tight
		bough

Independent Exercises

Practice Book

Use page 76.

LESSON 48

Review the
 recognition of
 words containing
z, x, ng, nk

the z-sound —
 represented by
s or z

1. Write the following sentences on the board:

Please use your handkerchief when you sneeze.
 The man at the zoo wore spurs.
 When you use something, you make use of it.

Have the pupils:

- read each sentence aloud;
- underline words having the z-sound;
- note that the z-sound can be represented by either s or z;
- note the two pronunciations of use.

Use the following sentences to help pupils to recognize the importance of correct clear pronunciation of each sound so that an accurate message will be conveyed.

Have each sentence read aloud twice, once using the first word in parentheses, the next time using the second word. Discuss the difference in the meaning due to change in one or two sounds.

- a) The (saws, sauce) was quite good.
- b) The (prize, price) was just right for him.
- c) The boy was (lazy, lacey.)
- d) The child (caused, cost) a bad fire.
- e) The robber called out, "(Please! Police!)"

x — represents
ks or gz sounds

2. Put the following sentences on the board:

Rex used his text for the next exam.
He was vexed when he got exactly the same answer for example six.
He tried to fix the Exit sign.

Have the pupils:

- underline words with the letter x;
- identify the sound represented by x as either the ks or gz sound. (Some pupils may need additional practice in auditory discrimination even though this is a review lesson.)

Use the following sentences for practice in a manner similar to that used for the z-sound. One of the words will not make sense.

- a) (Flax, Flags) grow there.
- b) He saw a big (box, bogs).
- c) A (fox, fogs) is a wild animal.
- d) The dog's name is (Tax, Tags.)
- e) He (wags, wax) his tail.

3. Have the pupils note the x and z words in this paragraph and read it aloud, paying careful attention to the proper enunciation of sounds.

Max dozed off and was snoozing. A breeze from his open window blew the gauze curtain against the candle by the bed. Soon the room was ablaze. In a daze Max called for help. The firemen came with a hose and fire extinguishers and put the fire out. The next time Max won't be so lax. He'll blow out the candle when he feels sleepy.

consonant
combinations
ng, nk

4. Write the groups of sentences on the board.

Follow the directions under each set of sentences.

- a) They like to sing the songs Bing sang.
She hung from one rung and began to swing.

Have pupils read the sentences and note the pronunciation of the ng words.

- b) The singer was singing a longer song.
 The hungry tiger plunged into the jungle.
 He caught his finger in the door hinge.
 The angel was angry because his halo perched at a funny angle.

Have pupils:



- read each sentence;
- underline the ng words;
- note the variations in pronunciation of these words.

- c) He hung the huge hunk of meat on a hook.
 There was a bang on the back door of the bank.
 In spring there are sprinkles of rain.
 When the bell on the dock went ding-dong, the donkey brayed.

Have pupils:

- read each sentence;
- compare the spelling and pronunciation of the underlined words in each;
- note the nk represents ngk.

Independent Exercise

Practice Book

Use page 78.

Syllabication —
 review of
 generalizations

LESSON 49

Write the words:

thimble	amount	beneath
border	uncle	supply

Have the pupils:

- divide each word into syllables;
- tell why the word was divided in that way.



These are examples of the three most important generalizations for syllabication.

Write the following sentences.

Have the pupils:

- underline the two-syllable words;
- divide each word into syllables;
- pronounce it;
- read the complete sentence.

1. He wore a parrot costume to the party.
2. The new monkey in the zoo was a gentle female.
3. They kept the panda in a cosy corral.
4. The little dog will nibble the cutlet.
5. The girls found a crystal necklace in the gable room.
6. We heard a comment on dental care.
7. Some people gargle with salt that is dissolved in water.
8. Erase the mistake and correct the problem.

Review —
applying
generalizations
for vowel
sounds in
accented
syllables

LESSON 50

Write these words:

add	so	rain	coach	reel	or
lump	by	pray	load	peach	car
	fade			field	purr
					fir

Review the generalizations about vowel sounds. (Lessons 24, 25, 26, 27.)

Write the following sentences.

Have the pupils:

- underline the two-syllable words;
- divide each word into syllables;
- mark the accented syllable;
- tell what the vowel sound will be in each accented syllable;
- pronounce the word;
- read the whole sentence.

1. The puma is also called a mountain cat.
2. Can you supply sandals for all the players?
3. The raven struggled to stay on the reptile's back.
4. Do not refuse to give me that little trifle.
5. Relax when you run in the relay race.
6. Jenny brought a sample of a new plastic textile.
7. Can you provide a rumpled suit for the pirate?
8. Winter can be a severe season.
9. The saddle that was put on the pinto horse had a fancy pummel.
10. He made a mistake when he read the meter.

Independent Exercise

Practice Book

Use page 90.

Review the
schwa sound in
unaccented
syllables

LESSON 51

1. Write the words:

pilot	blossom	bitten	balloon	carrot
attach	sofa	minus	kitten	polite

Have the pupils:

- divide each word into syllables;
- mark the accented syllable;
- identify the vowel sound in the accented syllable;
- identify the vowel sound in the unaccented syllable.

the schwa sound

Mark the long vowel sound and write the schwa symbol for the unaccented vowel sound as below:

pī' lot

sō' fa

at tach'

bit' ten

blos' som

mī' nus

Have each word pronounced.

2. Write the following exercise as it is shown.

Have the pupils:

- pronounce each word in the list;
- find and read the sentence in which the word is used.

med'əl	The dragon had three heads.
drag'ən	He is a naval officer.
pʊ'pəl	Put the light out to darken the room.
dark'ən	A pupil goes to school.
nā'vəl	He got a medal for bravery.

Independent Exercise

Practice Book

Use page 98.

LESSON 52

The schwa
sound in words
ending in le

1. Write these words:

saddle	bottle	measles	waddle
dimple	Bible	staple	jiggle
needle	puzzle	kettle	simple

Have the pupils:

- divide each word into syllables;
- mark the accented syllable;
- pronounce each word;
- note the vowel sound in the unaccented syllable.



Note with the pupils that, though there appears to be only a final, silent e in each unaccented syllable, there is a vowel sound – the schwa sound.

Over each unaccented syllable have the pupils write the schwa symbol as below:

sad' dle	Bi' ble
dim' ple	mea' sles
bot' tle	sta' ple

2. Have the pupils identify each of the underlined words in these sentences. Have them identify the vowel sounds in the accented and unaccented syllables.

- a) Don't meddle with my toys.
- b) There is a high steeple on the church.
- c) The magician's cloak was called a mantle.
- d) Please don't scribble on that book.
- e) She has a pretty dimple in her cheek.

Independent Exercise

Practice Book

Use page 99.

Using phonetic
and structural
analysis, and
the dictionary
to identify
unknown words

LESSONS 53-58

This series of lessons should serve a diagnostic function:

1. Areas of weakness can be determined. Extra lessons should then be provided in specific areas.
2. You may find that certain students need more practice, while others do not need to do all five lessons because they have already attained a high degree of skill in identifying new words.
3. Pupils who are hesitant to make an effort to identify words for fear of being wrong can be detected and encouraged to attempt to analyze unknown words.
4. Faulty methods of attack can be detected and corrected.

Suggested Procedure

1. In each lesson have the pupils read the selection and underline all words that they do not readily recognize.
2. On the board list the words that have been underlined by the pupils.
3. Help the pupils to use their knowledge to identify the words
 - a) by directing their attention to the different letters and combinations of letters in the word;
 - b) by focussing their attention on the root word in derived or inflected forms;
 - c) by helping them to combine the meaning of the affix with the meaning of the root;
 - d) by reminding them of changes in spelling when new words are formed from the root;
 - e) by encouraging them to break root words into syllables and apply the generalizations for pronunciation;
 - f) by considering the context, and choosing the pronunciation which makes sense in the context.

4. Have the pupils check their pronunciation in the total story context or in the dictionary if they're not sure.

5. Have the meaning of the word discussed. If the meaning is not clear, have the pupil check the dictionary.

variations in
procedure

You can vary your procedure in this series of five lessons in these ways:

1. Have a student choose a specific word from the list of difficulties encountered by the group. The student then explains to his classmates his method of using phonics to identify the word.
2. In some of the selections one prefix, suffix, or combination of letters is repeated in several words. When one word has been properly identified and the method of identification discussed, have the other words identified, and the sentences read aloud.
3. For pupils who experience no difficulty with the selections provided, more challenging puzzles or riddles could be placed on the board. These could be related to other subjects being studied, to current activities, or to pupil interests.

These lessons, then, should be varied to meet the needs of each specific group of pupils with the aim of increasing independence in reading through developing skill in using knowledge of phonics, structure, and the dictionary to identify words and to understand their meaning.

LESSONS 53 AND 54

Use the selection "Pride the Dorse" on Practice Book pages 108-109-110. Break the selection into two parts to be used in two short lessons.

LESSONS 55 AND 56

Use the selection "Three Little Raindrops" on Practice Book page 115.

LESSON 57

Use the paragraphs at the top of page 121.

Have the pupils complete the questions independently.

LESSON 58

Use the paragraphs at the top of page 122.

Have the pupils complete the exercise independently.

LESSONS 59-76: STRUCTURAL ANALYSIS

LESSON 59

Review
identification of
root words from
inflected forms
(-s, -ed, -ing,
-er, -est) and
derived forms
with the suffixes
-y, -ly

inflectional
endings

plural endings
-s, -es

endings of
comparison

suffixes -y, -ly

The purpose of this lesson is to review identifying a root word from an inflected or derived form.

1. Write the following sentences (with the underlining) on the board. Have the pupils:

- read each sentence;
- identify the underlined words;
- note the endings;
- identify the root words.

- a) Walk to the ball.
- b) The girl walks to the balls.
- c) The girls walk to the boxes.
- d) The girl is walking on the dishes.
- e) The girl walked around the tables.

Circle the words *boxes*, *dishes*.

Ask — what the root words are;

- what we call a word like *boxes* (plural);
- how the plural form of *box* differs from that of *ball*.

2. Proceed as in Step 1 with these sentences in which the underlined words are comparative forms:

- a) Sam was stronger than Dan but Joe was the strongest of all.
- b) This is the sweetest drink I have ever tasted.
- c) Jane's sweater is yellower than Mary's.
- d) Who can run faster than I?

3. Proceed as before with these sentences:

- a) What a windy day this is!
- b) Walk slowly across the road.
- c) The baby held the toy tightly.
- d) How did you get your shirt so dirty?
- e) I got the soapy water in my eyes.
- f) Can you speak more quietly?

LESSON 60

Review
identification
of root words
when the form of
the root changes
with the addi-
tion of an
ending or suffix

Note: in root
words, final y
changed to i;
final f changed
to v; final e
dropped; final
consonant doubled

1. Write the following words on the board.

Have the pupils:

- identify the word;
- note the ending;
- tell what the root word is (write it on the board);
- tell how the root word changed when an ending was added.

babies
knives
running
merrily
grubby

cried
heavier
sprinkling
prettiest
scarves

baked
baking
ragged

(Note that the ending is -ed;
therefore the final e of
bake has been dropped before the
ending -ed.)
(Note that ed in this word forms a
separate syllable.)

2. Have the pupils:

- read the following sentences;
- circle any words that have endings;
- identify each word;
- tell what the root word is.

- a) The boys were arguing angrily over the candies.
- b) Betty and Jean planned to go hiking on the sunniest day.
- c) Mother wiped the dish after she had whipped the cream.
- d) Your baby is fatter but cuter than mine.
- e) The calves are browner than the colts.
- f) He worked carefully and easily.

Independent Exercise

Practice Book

Use page 19.

LESSON 61Review
recognition of
compound words

1. Write the following words and have them identified:

workshop

moonlight

newspaper

schoolroom

meaning

Identify the words as “compound” words and review the meaning: “A word made up of *two* root words, both of whose meanings are combined in the new word.”

Have pupils:

- give the two root words of each word;
- tell what each of the words means.

2. Distinguish between compound words and words that may have the letters of two other words, but the meanings have nothing to do with the compound.

Have the following words identified and defined. Be sure pupils note the difference between these meanings and those of compound words. Have them note also that each of these words is *one root word*.

carpet

tadpole

forbid

pumpkin

identify
compound words
in context

3. Have the pupils:

- read the sentences;
- identify the compound word(s);
- tell the two root words;
- define each compound word.

- a) Our car had a breakdown near the guardrail of the bridge.
- b) An evergreen tree was growing near the railroad.
- c) The raindrops made the trees glisten in the sun.
- d) In the wedding party were six bridesmaids.
- e) The guidebook gave clear directions for handling firecrackers safely.
- f) The lady put everything in her pocketbook.

for Group A

4. Your Group A pupils might enjoy an exercise such as the following. Give the pupils the sentences and then ask them to write how they think each of the compound words came to be used. For example, "breakfast" originally meant literally "breaking the fast of the night." Because the pronunciation has changed, the meaning is more obscure now.

- a) A gumdrop is a small candy made of a stiff, jelly-like substance.
- b) The freight train was made up of fifty boxcars.
- c) The car door had a foolproof lock.
- d) A firecracker contains dynamite and explodes with a loud bang.
- e) In pioneer days, the women were busy making homespun cloth.
- f) The waves came right up over the stone breakwater.

Recognizing
derived word
forms with the
prefix un-

LESSON 62

Pupils are already familiar with the concept of root words, endings, and suffixes. The purpose of this lesson and the next is to introduce them to prefixes, and the influence they have on the meaning of the root word.

1. Write the following sentences:

Susan was not kind.

Susan was unkind.

Pupils:

- read both sentences;
- note that the meaning of both is the same;
- note the word *unkind* — the root word *kind* and the prefix un-;
- note the meaning of the prefix.

Introduce the term *prefix*: a syllable added to the beginning of a word; it is a meaning unit and the meaning of the prefix is added to the meaning of the root word.

2. Write the following words:

unfinished

unkindly

unanswered

unmoving

Have the pupils for each word:

- remove the prefix;
- remove the endings;
- identify the root word;
- identify the whole derived word;
- give the meaning of the word.



This technique must be learned by pupils if they are to be able, while reading, to unlock an unknown derived word.

3. Write the words:

uncover

unlock

untie

unload

Have the pupils:

- identify the root word;
- tell the meaning of the derived word;
- note that in these words the prefix un- means *the opposite of*.

generalize

The prefix un- can mean either *not* or *the opposite of*.

application

4. Have the pupils:

- read the following sentences;
- identify the words with the prefix un-;
- define the words.

- a) The unfriendly boy threw rocks at us.
 - b) Watch me unbutton my coat.
 - c) I was unable to finish my homework.
 - d) The bridge is unsafe for cars.
 - e) Pat talked unhappily about losing her dog.
 - f) Please unfasten this dress.
-

LESSON 63

Recognizing
derived word
forms with the
prefix dis-

Review with the pupils the term *prefix*; that a prefix has meaning; and that its meaning is added to that of the root word.

Follow the same procedure as in Lesson 62. Establish that dis- is another prefix meaning *the opposite of* (or sometimes *does not*).

meaning

Sentences:

She does not like meat.
She dislikes meat.

The man came to connect the phone.
The man came to disconnect the phone.

Words:

displeased	disagree	discolor	discontinued	disapprove
disobey	disbelieve	dishonest	disappearing	dismount

application

Sentences:

- a) Her mother was displeased at the disorder in the room.
- b) Johnny quickly stopped the horse and dismounted.
- c) Please do not displace any of my books.
- d) They dislodged a heavy stone from the wall.
- e) That good TV program was discontinued.

exceptions

Pupils must note that not all syllables spelled dis- at the beginning of words are prefixes. Note the following underlined words and their meanings.

- a) At noon the teacher dismissed the class.
- b) The books were displayed in the window.
- c) I heard a distinct banging noise on the door.
- d) The flood caused great distress among the people.
- e) Many trees were cut in that district.

Independent Exercise

Practice Book

Use page 41.

Recognizing
the meaning
of contractions

LESSON 64

Review the term *contraction*. Have pupils give examples of contractions. Write the on the board. Note the *apostrophe* and review its function.

In this lesson some of the more unusual contractions will be introduced. Always use contractions in context, because the meaning of the total sentence aids in understanding the contractions.

Have the pupils read the sentences and underline the contractions. Then have each sentence read using, instead of the contractions, the words from which they were formed. You may have to help the pupils with:

shan't (shall not)
I'd (I had)
Who'd (Who would)
there'd (there would)
You'd (You had)
Let's (Let us)
They'd (They had)

Have the pupils note that, for contractions ending in 'd, the only way to know whether the 'd represents *had* or *would* is the use in the sentence context.

Recognizing
derived word
forms with the
suffix -less

LESSON 65

In all lessons on derived words with suffixes, emphasize the idea of a root word which retains its meaning in the derived form. Emphasize that a suffix has a meaning also, and that this meaning is added to that of the root. For example, *cloud* – a white or gray mass in the sky; *cloudless* – without a cloud (*cloud* retains its basic meaning).

Write the sentences:

The deer runs swiftly.
Mary closed the door softly.

Have the underlined words read aloud, and the root words identified. Determine whether or not pupils remember what the syllable -ly is called (a suffix). What does it mean?

Review the idea that a suffix is a meaningful part of a word; that it is a syllable added to the end of a word.

suffix -less
(without, that
has no)

1. Write:

The orphan boy has no home.
The orphan boy is homeless.

Pupils:

- read both sentences;
- note that both sentences mean the same;
- identify the root in *homeless*;
- give the meaning of the suffix -less.

2. Write these sentences and proceed as above:

- a) She wore a backless bathing suit.
- b) It was a lovely, cloudless day.
- c) The old man grinned a toothless smile.
- d) It was easy to climb the treeless slope.
- e) Can you have a painless operation?

Suffix -ful
(full of, with
or having)

LESSON 66

Follow the same procedure as in Lesson 65. Establish the meaning of the suffix -ful.

1. The man was always full of cheer.
He was a cheerful man.

The man drove with skill.
The man was a skillful driver.
2. a) She was very careful in her writing.
b) What a beautiful girl!
c) We loved to watch the graceful dancers.
d) The dog was always faithful to his master.
e) The circus was a wonderful sight.
f) My tooth is painful.
g) She waved a tearful good-bye.

Independent Exercise

Practice Book

Use page 66.

Suffixes -ness
(state of, an
act of), -ish
(like, or "sort of")

LESSON 67

Follow the same procedure as in Lesson 65. Establish the meanings of the suffixes -ness and -ish.

1. a) It was so bright that it was blinding.
The brightness was blinding.
b) Susan Brown looked like a child.
Susan Brown looked childish.
2. a) Tom's rudeness was unnecessary.
b) Darkness came quickly.
c) Do you know all the rules of politeness?
d) A feeling of laziness overcame him. (Be sure pupils identify the change in the root *lazy*.)
e) Thank you for your kindness.

f) To run away is foolish.
g) Janie's hair was brownish.
h) Putting your fingers in your mouth is babyish.
i) Do you like her boyish haircut?
j) This meat tastes sweetish.

Recognition
of compound
words — one word,
two words,
hyphenated

LESSON 68

1. Write these sentences on the chalkboard.

- a) The doorbell sounded like chimes.
- b) Our dog didn't like sleeping in the doghouse.

Ask the pupils what we call the underlined words.

Review the meaning of a *compound* word — a word made of two words both of whose meanings are contained in that of the compound.

Have the pupils give the meanings of the two compound words.

Continue discussing compound words, emphasizing *two root words* and the *meaning* using these sentences:

- c) Three goldfish swim around in the tank.
- d) Have you seen a waterfall?
- e) My dad bought a new motorboat.
- f) The hummingbird hovered over the bush.
- g) My mother bought new silver candlesticks. (Be sure pupils understand the meaning – something in which you *stick* *candles*.)



Emphasize that in reading when an unknown compound word is encountered, the first step is to break the word into its root words, and figure out each root word separately.

compound
words written
as two words

2. Not all compound words are written as one word. Some still retain their two word form. Pupils must recognize that these are nevertheless compound words, because the meanings are combined into one.

Write:

I love ice cream.
We mailed our letters at the post office.

Pupils:

- discuss the meanings of the underlined words;
- note that the two words do in fact make a compound because they are always used together to name that particular thing.

Have the pupils find the compound words in these sentences:

- a) I sent a post card to my sister.
- b) The glass of the windowpane lay shattered on the window sill.
- c) The motion picture was all about cattle rustlers in the west.
- d) Don't forget to use the question mark in the proper places.
- e) Chewing gum is sweetened and flavored.

Additional words for extra practice:

dining room	chimney sweep
life belt	oil well
baking powder	corn bread
box spring	broad jump
dill pickle	shopping centre

compound words
in hyphenated
form

3. Tell the pupils that there is still one more way in which compound words are written. Ask them to find the compound words in these sentences:

- a) He wore a light-colored shirt all week.
- b) The new road will be started after spring break-up.

Introduce the word *hyphen* and tell the pupils that in some compound words the two root words are joined by a hyphen.

Discuss the meanings of the compound words in the following sentences:

- c) Our new house is air-conditioned.
- d) A color-blind person can't see colors.
- e) In the cross-country race there were twelve entries.
- f) Mary's great-grandmother came to visit her family.
- g) We put money in a bank for safe-keeping.

Additional words for extra practice:

battle-axe	kind-hearted
tongue-tied	self-conscious
crack-up	right-handed
half-mast	round-shouldered
ice-box	by-pass
cod-liver oil	hide-and-seek

Independent Exercise

Practice Book

Use page 68.

Answers to the crossword puzzle on page 68 of *My Practice Book*.

Across		Down	
1. crossroad	28. into	1. classroom	19. eyelids
9. dugout	29. omen	3. overcoat	20. sunbonnet
13. liven	30. topsails	4. snowstorm	22. haystack
14. ringside	31. barber	5. oatmeal	23. roadside
15. of	33. bawl	6. dressmaker	25. cowboy
16. age	35. candlelight	7. on	26. yearbook
17. row	38. baby	8. is	32. ewe
18. silverware	39. coat	9. decay	34. lids
21. armchair	40. kinsman	10. go	36. lick
24. outcry	41. backbone	11. off	37. horn
27. keyboard		12. to	

LESSON 69

Recognizing
words with
the inflectional
ending -en,
the suffix -en

- Write these sentences:

The book has fallen down.

We have already eaten.

Mary has broken her pencil.

Do not waken the baby.

Pupils:

- identify the underlined word;
- identify the root word;
- note the ending -en;
- note the change in the root words *broken* and *waken*.

- Follow the procedure as in Lesson 65 for teaching suffixes.

The princess wore a dress made of silk.

She wore a silken dress.

She had hair like gold.

She had golden hair.

- I can make the room dark.
I can darken the room.

-en (made of,
like)

-en (to make,
or do)

Practice

4. a) The pot will blacken over the fire.
 b) I have given her some money.
 c) Can you sweeten this lemonade?
 d) You can brighten the room by pulling the drapes.
 e) Do not frighten that little bird.

Recognizing
that suffixes
change the
part of speech

LESSON 70

The purpose of this lesson is to introduce the understanding that suffixes serve a grammatical function. Such words as "part of speech" and "grammatical function" are of course not used with pupils of this age, but an awareness of the difference in usage between root words and their derived forms helps pupils to interpret language.

suffixes
-er, -or

1. Write these sentences:

I like to teach.

I am a teacher.

Can Max act in that play?

He wants to be an actor.

Have pupils note:

- the root word and its derived form;
- the suffixes -er and -or;
- note that the root word is an "action" word and the derived form is a word for the person who performs that action.

Have the pupils read these sentences, tell what the underlined word means, and identify the root word:

- a) He is a famous ball player.
 b) The driver had had no accidents.
 c) See the sailors on the ship.
 d) That horse has a new rider today.

suffixes
-y, -ly, -less

2. Use these sentences to have pupils understand:

- when we add -y, -ly, -less to a word that names a person or thing, we make a new word that describes;
- when we add -ly to a root word that describes, we make a new word that tells "how."

- a) On a windy day, the wind blows.
 b) Mrs. Brown is friendly to all children.
 c) Mary feels friendless because her friends have gone away.
 d) I like to play on the sandy beach.
 e) The sun shines on a cloudless day.
 f) Please speak softly.
 g) The old man spoke wisely.
 h) The kitten played very quietly.

Have the pupils give sentences using the root words of each underlined word.

Independent Exercise

Recognizing LESSON 71

root words
when the root
word is changed
in the inflected
or derived form

In many inflected and derived words the root word's original spelling has been changed by:

- omission of a final e;
- the doubling of a final consonant;
- the changing of a final y to i;
- the changing of a final f to v.

Pupils must learn to recognize these changes and visualize the original root word if they are to become skillful in word attack and to concentrate on the meaning of these words.

Use the following groups of sentences. In each group, have the pupils:

- read the sentences;
- underline words that have endings or suffixes;
- circle the endings;
- identify the root words;
- note any change in the root word when an ending or suffix is added;
- discuss the meanings of the inflected or derived forms in the sentences.

final e is
dropped before
adding an
ending or suffix

1. We are sprinkling the lawn with the hose.
2. The sprinkler sprinkled him.
3. Would you mind closing the door?
4. The windshield wiper kept the glass clean.
5. We lived in an apartment.
6. This orange is larger.
7. Will the apples ripen on the tree?
8. Her rosy cheeks are pretty.



In words such as *sprinkled*, *wiper*, *lived*, etc., the final e of the root word has been omitted, because the endings are -ed, -er, -en.

the final
consonant of
a root word
is doubled
before adding
an ending or
suffix

1. It is a sunny day.
2. Important lines in the poem were starred.
3. The barber trimmed Dad's hair.
4. His head was throbbing with pain.
5. He was accused of committing a crime.
6. She was the best runner in the class.

the final y
is changed
to i before
an ending or
a suffix

1. Pansies are prettier flowers than roses.
2. Mrs. Jones spoke angrily to us.
3. There were many robberies in the cities.
4. It was pitiful to see her cry.
5. He opened a shop for business.
6. My coat is shabbier than yours.

the final f
is changed to
v before an
ending

1. I have three scarves.
2. The elves grabbed his cap.
3. The horse's hooves made a thundering sound.

Independent Exercise

Practice Book

Use page 83.

Review
recognition
of contractions
and compound
words

LESSON 72

Have the pupils:

- read the following sentences;
- underline the contractions;
- tell the words from which each contraction was formed;
- circle the compound words;
- give the meaning of each compound.

1. Why've you brought the sailboat?
2. I should've washed the pillowcase.
3. Clean the pigpen when you're finished here.
4. When're we leaving for the party?
5. Who'll ask that passer-by for directions?
6. The page-boy might've dropped that on my foot.
7. We'll leave whene'er you're ready.
8. I was so frightened when I saw the garter snake that I got a nose-bleed.

Recognizing
the suffix
-ment

LESSON 73

1. Write:

The people will settle in the forest.
The settlement will grow quickly.

Please announce the date of the party.
The announcement came over the loudspeaker.

Have the pupils:

- read the sentences;
- in each pair, identify which of the underlined words is the root word;
- identify the suffix -ment;
- tell in which sentence the underlined word expresses an *action*, and which *names* something.

Help pupils to generalize that when the suffix -ment is added to an action word, we make a word that is the name of something.

2. In the following sentences, have the pupils:

- identify the underlined words;
- identify the root word;
- give a sentence using the root word;
- discuss the meanings of the two words.

- a) We listened in amazement to the speaker.
- b) For punishment I had to stay in my room.
- c) The clown caused great excitement.
- d) We got a new shipment of books.
- e) The teacher and pupils reached an agreement on homework.

Recognizing
the suffixes
-able, -ible

LESSON 74

Use the following sentences to help pupils understand that when the suffixes -able and -ible are added to words, they make a new word that *describes* something. Have them note that both suffixes are pronounced in the same way. Be sure to have the root words identified.

1. This is a very comfortable home.
2. She is a sensible girl.
3. Handle that breakable dish with care.
4. Mary bought a reversible coat.
5. This is a very readable book.
6. My clothes must be packable.

Independent Exercise

Practice Book

Use page 101.

Recognizing
the prefix im-

LESSON 75

1. Review the meaning of the term *prefix*, and the prefixes un- and dis-.

Use these sentences.

Pupils:

- identify the underlined word;
- note the prefix;
- give the meaning of the prefix;
- give the meaning of the whole word.

- a) Susan was unkind.
- b) My work is unfinished.
- c) Tom dislikes reading about history.
- d) The thief was dishonest.

im- (not)

2. Have the pupils:

- read the sentences;
- identify the underlined word;
- give its meaning;
- note the prefix and tell its meaning.

- a) June was impolite.
- b) We mustn't drink impure water.
- c) The dog was impatient to get going.
- d) That is an impossible problem to work.
- e) My exam paper was imperfect.

Review of
prefixes and
suffixes; recog-
nizing derived
forms with both
a prefix and a
suffix or ending

LESSON 76

1. In attempting to figure out words that are not recognized at sight, pupils must be able to recognize:

- a derived form;
- a prefix;
- an ending;
- a suffix.

Some words have both prefixes and endings or suffixes. In such cases, pupils must:

- identify the root word by removing both prefix and suffix;
- add the meaning of both suffix and prefix to that of the root to understand the total meaning of the derived form.

Use these sentences. Help the pupils to identify the underlined word by proceeding as above.

- a) This is a most uncomfortable chair.
- b) She is discontinuing her work at the library.
- c) They had a disagreement at the ball game.
- d) I bought some unbreakable dishes.
- e) The mud makes the new road impassable.
- f) Mother had unexpected company last night.
- g) Children should not be disrespectful to their elders.
- h) My shoelaces are untied.
- i) Jimmy is always disobeying his father.
- j) That will bring him only unhappiness.
- k) The unfaithful dog ran away.
- l) Ted acted improperly when he threw the ball right at the window.

Independent Exercise

Practice Book

Use page 118.

LESSONS 77-91: USING THE DICTIONARY

Review
knowledge of
alphabetical
order *

LESSON 77

Pupils must be thoroughly familiar with the alphabet itself before they can be expected to use the idea of alphabetical order in dictionaries, encyclopedias, telephone books, and so on. It is not enough for pupils to be able to say the alphabet in order. Pupils should be able to identify *quickly* which letter comes before or after another, and to recognize immediately in which third of the alphabet a letter occurs. This latter skill is necessary if pupils are to learn to use a dictionary quickly and efficiently. The next two lessons check pupils' knowledge of the alphabet and alphabetizing.

review the
alphabet

1. Review the alphabet.

Make sure that each pupil knows the sequence thoroughly, but even more important is the ability to recall quickly which letter comes before or after another.

Check pupils' ability by a short exercise asking:

Which letter comes before — ?

Which letter comes after — ?

2. Check the ability of pupils to locate a letter in a particular *third* of the alphabet. If a dictionary is divided into three approximately equal parts, the division of the alphabet is:

- (1) a b c d e f
- (2) g h i j k l m n o p
- (3) q r s t u v w x y z

Put the three divisions on the board.

Check, in a quick exercise, pupils' ability to say in which third particular letters fall.

Erase the alphabet. Proceed as above.

3. Tell the pupils that, if they are to learn to find a word very quickly in a dictionary, they must know whether to turn to the first, second, or third parts of the dictionary.

Provide practice in telling to which third of the dictionary you would turn for *words*. Use words such as:

block zig-zag kite mangrove predict etc.

*

This kind of practice might be more efficient in small groups to ensure that *all* pupils get practice.

Review
alphabetizing

LESSON 78

1. Review the idea of "alphabetical order."

Check for ability to arrange five or six words (beginning letters in sequence) in correct order.

Give as much practice as individual pupils require.

2. Review alphabetizing a group of words in which one or two letters in the alphabetical sequence are missing. For example,

badge dump evening fawn igloo

3. Give practice as in Step 2, but with words that begin with letters widely separated in the alphabet. For example:

crank listen neighbor quit
 underneath zoological
 and so on.

4. Put a list of words in alphabetical order on the board. Give a word. Have the pupils locate the word in the list. (This would be more effective if the lists were mimeographed, and pupils asked to circle each word as you give it.)

Use a list such as:

age	flag	key	plot	ugly
boil	garden	light	queen	vote
cart	hello	monkey	rust	water
drop	icing	none	sensible	X-ray
early	judge	open	tool	yellow
				zero

5. If pupils have dictionaries, give practice in turning quickly to

- (1) thirds of the dictionary
 - (2) letter sections (For example, "Turn to a page on which you find words beginning with *t*"; and so on.)
 - (3) particular words on certain pages.
-

Word meanings in
a dictionary

LESSON 79

1. Tell the pupils that the dictionary is a very useful book.
People use it to find:

- a) the meaning of a word;
- b) the pronunciation of a word;
- c) how to spell a word.

The most frequently used of these purposes is finding meanings.

Pupils use
Practice Book
Page 30

2. Have pupils turn to page 30 in their Practice Books. Tell them that this page has words and their meanings taken from a dictionary.

Tell pupils that many words in English have more than one meaning.

Ask:

How many meanings has —
 the word bag?
 the word champion?
pile? (note two entry words)
 and so on.

3. Ask pupils to find the meanings of these words:

airport	centipede	laundry
russet	dromedary	faggot

4. Tell pupils that dictionaries often illustrate the meaning of a word by giving a sentence. The illustrative sentences are printed in *italics*.

Ask them to find and read a sentence for each of these words:

bank	fuel	russet
oatmeal	burrow	pile

LESSON 80

Choosing the
correct meaning
of a word to fit
the context

1. Review the idea that, for most words in a dictionary, there is more than one meaning. Ask pupils how they know which meaning of a word they should choose (depends on the context).



Emphasize the fact that we usually use the dictionary to find out the meaning of a word *while reading*. Therefore, the meaning we choose for that word must fit the sentence in which it is used.

2. Have the pupils turn to the dictionary page again.
Write the following sentences (with the underlining) on the board:

- We live in the wonderful age of space travel.
- The workmen were driving in the last pile for the bridge.
- Tenderly, my mother bandaged my cut leg.
- We looked up and saw the airplane in a steep bank.
- My dad brought home a large bag of ducks.
- The knights rode into a hail of arrows.
- The boys hailed us as we rode by.

Have the pupils:

- read each sentence;
- note the underlined word;
- choose the correct meaning from those given on Practice Book page 30.

Independent Exercise

Use page 35.

LESSON 81

Alphabetizing—
using the second
and third letters
of a word

1. Talk about alphabetical order and where this is used. Ask how words are put in alphabetical order (according to the first letter).

Then discuss the fact that there are hundreds of words beginning with each letter of the alphabet. How are they arranged in each section?

2. Write the following words:

absent	baby
act	become
admit	bib
aerial	black
after	boat

Pupils:

- examine each list;
- note that the first letter in each list is the same;
- underline the second letter;
- note that the second letters are in alphabetical order;
- note that when words begin with the same first letter, we use the second letter in arranging words alphabetically.

3. Write the following pairs of words. Have pupils tell which word of each pair would come first in a dictionary;

crown, clump	find, fork
dump, down	glass, goat
eve, eager	house, huge

4. Have the pupils put the following lists of words in alphabetical order:

a) croak	celery	b) sold	sack
complete	clog	screen	stand
cause	chuckle	swan	sew
cute	city	step	shape

Give the pupils as much practice with such lists as they require with both Steps 3 and 4.

Group A

5. Write (or mimeograph) the following list of words;

large	lying	nickel	musical	neat
noisy	naughty	lemon	mystery	maple
merry	other	oil	motor	old
oak	middle	open	lonely	limp
				own

Pupils:

- arrange words in order of first letters;
- **than** rearrange each group of words beginning with the same first letter in order according to the second letter.

Using guide
words and
alphabetical order
locate an entry
in a dictionary

LESSON 82

1. Review briefly the idea of alphabetizing beyond the first letter of a word. Have the pupils tell which of the following pairs of words would come first in a dictionary:

- | | |
|-----------|--------|
| a) beet | begun |
| b) prop | proud |
| c) mole | modern |
| d) mix | misty |
| e) tow | trace |
| f) stocky | stir |

*

If the pupils encounter any difficulty with the above idea, be sure to provide more practice before proceeding with the rest of this lesson.

guide words

2. Tell the pupils that a dictionary helps us to find the page on which a word is printed. At the top of each page in a dictionary are two words that are called *guide words*. The one at the left is the same as the first entry word on the page. The one at the right is the same as the last entry word on the page. All the entry words that come between the entry words in an alphabetical list are found on that page.

*

Show pupils some pages in a dictionary and point out the entry words.

Pupils use
Practice Book
Page 57

3. Have pupils look at Box A on page 57. Note:

- the guide words;
- the page numbers;
- the way in which the *entry words* are listed;
- that this is just a listing of words as they would appear on a dictionary page — there are no meanings.

4. Tell the pupils to look at Box B. Ask: **What are the guide words?**

Which list of words below belongs on page 678? How do you know?

Working as a group have the pupils write the words from the list in the order in which they would be found on page 678.

Follow the same procedure with Box C and the remaining list of words.

Using guide
words to locate
an entry in the
dictionary

LESSON 83

1. Put the following on the board:

dividend	244	dodo
Dominion Day	246	doth
downhearted	248	drain

Tell pupils that those are the guide words on three pages of a dictionary. Use the guide words to tell on which page each of the following words would be found. Write the words on the board as you say each.

- | | | |
|--------|--------|---------|
| divine | dragon | donkey |
| domino | drag | dodge |
| doctor | door | dragnet |

2. Ask:

Would you find the entry word dog on page 245 or on page 247?

On what page would you find the word down?

On what page would you find the word drainage?

Would you find the word dome on page 246 or on page 247?
 Would drainage come before dome or after it?



Give pupils further practice using their own dictionaries.

Independent Exercise

Practice Book

Use page 58.

Using guide
words to
locate an
entry in the
dictionary

LESSON 84

In order to be able to use the dictionary properly, pupils need practice with the dictionary itself. This lesson presumes that dictionaries are available to the pupils.

Review these ideas:

- alphabetical order;
- the “thirds” of the alphabet (see Lesson 77);
- guide words.

Have the pupils locate these words in their dictionaries and tell the page number and the guide words on that page:

call	leprechaun
fur	guilt
slave	igloo
timid	venison
zig-zag	jerkin



Give the pupils as much practice in this kind of activity as is necessary.

Independent Exercise

Practice Book

Use page 64.

Review
alphabetizing
beyond the
second letter

LESSON 85

1. Write:

- | | | | |
|-----------|-------|-------|-------|
| a) age | dozen | bear | fun |
| b) across | after | admit | about |

Pupils:

- arrange each group of words in alphabetical order;
- explain why the order is correct.

2. Write:

- | | | |
|----------|---------|---------|
| a) brain | b) clam | c) obey |
| break | clean | object |
| bring | cliff | oblige |
| brown | close | oboe |
| brush | clue | observe |

Pupils note:

- the words in each list are in alphabetical order;
- when the first two letters of words are the same, we alphabetize on the basis of the third letter.

Extend the generalization to the fourth letter, and so on.

3. Have pupils arrange these groups of words in alphabetical order:

- | | | | | |
|------------|---------|-------|---------|--------|
| a) flank | flag | flame | flannel | flail |
| b) sitting | sixteen | since | singe | siphon |
| c) meant | melody | meat | mend | melt |

4. Ask pupils which word of each pair would come first in a dictionary:

- | | |
|-----------|--------|
| a) instep | insure |
| b) bush | burr |
| c) fire | fit |
| d) endure | encode |
| e) hall | hand |



Give the pupils further practice if necessary.

Independent Exercise

Practice Book

Use page 86.

Review
using guide
words to
locate an
entry in the
dictionary

LESSON 86

Review:

- the meaning of “guide words”;
- where guide words are found;
- which word on the page is the right-hand word, the left-hand word;
- what guide words are used for.

Proceed, as in Lesson 84, to give pupils practice in using guide words in the dictionary.

Independent Exercise

Practice Book

Use page 87.

Choosing the
correct meaning
of a word to
fit the context

LESSON 87

Pupils have been introduced to this skill in Lessons 79 and 80. This lesson extends pupils' ability to choose the correct meaning for a word in context.

Pupils use
Practice Book
Page 93

Have pupils use the dictionary page (page 93) and choose the correct meaning for each of the underlined words:

- a) You should comb your hair frequently.
- b) We can see comets only when they come close to earth.
- c) We parked the car at the curb.
- d) The huge dirigible passed right over our city.
- e) New uniforms for the pages were brought by the hotel.
- f) I would love to ride a dromedary.
- g) Watch that flicker get his lunch!
- h) A driver learns to gauge the speed of an approaching car.
- i) The town council made sure the reservoir was full.
- j) The bag landed plump on his head.
- k) The princess has beautiful flaxen hair.

LESSON 88

The next three lessons introduce pupils to the way in which the pronunciation of words is shown in a dictionary.

1. Tell the pupils that the dictionary helps them to pronounce words. In the dictionary the pronunciation for each word is given in brackets after the entry word.

Write:

led	(led)
add	(ad)
fill	(fil)

Tell the pupils that each symbol in the brackets stands for one sound in the word. Have them note that in *add* and *fill* there are silent letters, and these are not shown in the brackets.

2. Write the following words, omitting the pronunciations:

guest	(gest)	knock	(nok)
says	(sez)	calf	(kaf)
head	(hed)	has	(haz)
lamb	(lam)	hiss	(his)
build	(bild)	his	(hiz)
tough	(tuf)	come	(kum)
hymn	(him)	does	(duz)

Have the pupils:

- say each word;
- tell how many sounds there are in each.

Then write the pronunciation after each word and have the pupils note that, in the respelling, there are only as many letters as sounds.

3. Write the pronunciations:

(kat)	(nimf)
(dans)	(laf)
(eg)	(sins)
(rek)	(iz)
(puf)	(brij)

Have the pupils:

- pronounce the word each stands for;
- write the word beside each pronunciation;
- note which letters were (a) omitted, or (b) changed in the pronunciation.

4. Proceed as above with these words:

(jump)	(prins)
(klok)	(miks)
(gluv)	(film)
(spek)	(kob)
(brik)	(plej)
(swel)	(krum)
(twelv)	(hwif)
(kwik)	(waks)



The pronunciations in these lessons are taken from "Dictionary of Canadian English – The Beginning Dictionary." (W.J. Gage Limited)

Word pronun-
ciations in a
dictionary

LESSON 89

Show pupils the pronunciation key in a dictionary. Tell them that this shows what each symbol used in the pronunciations stands for.

Write:

a	hat
ā	age
e	let
ē	be
i	it
ī	ice
o	hot
ō	open
u	cup
ū	use

Tell the pupils that these are some of the vowel symbols to be used in pronunciations. When the symbol a is used, it represents the sound as in the word *hat*; when the symbol ā is used, it represents the sound as in *age*, and soon.

Write the following pronunciations.

Have the pupils:

- pronounce the word;
- tell which key word they used for the vowel sound;
- write the word. (Help with the spelling if necessary.)

chēz	pād	bin	nē
kāj	pad	brot	sed
shal	kūt	ōn	flīt
much	rīz	hwī	nēs
hav	skēm	vū	fōn

Independent Exercise

Practice Book

Use page 103.

Word pronun-
ciations in a
dictionary

LESSON 90

Pupils have already used the accent symbol and the schwa symbol. Review these with the pupils.

Write these pronunciations:

kan' dē	ā' prəl
sō' də	bi lō'

Have each word pronounced and written on the board. If pupils have difficulty with the accent, pronounce the word twice, with the accent first on one and then on the other, syllable. Pupils will be able to choose the correct one.

Proceed as above with these pronunciations:

bi gun'	hob 'əl
brō kād'	bi lēv'
sə ment'	kə res'
chik' ən	lek' chər
kū' pid	prak' tis
ə plī'	ri dūs

Word meanings
and pronun-
ciations in
the dictionary

LESSON 91

In this lesson pupils are asked to discover both the pronunciations and the meanings of words.

Pupils use
Practice Book
Page 112

Write the following sentences on the board.

Have the pupils look for the underlined words on page 112 and give both pronunciations and the meaning that fits the context.

1. You must knead the bread carefully.
2. We walked through the debris left by the storm.
3. The beacon guided the ship into port.
4. Do you know the recipe for fudge?
5. The dolphin jumped through a hoop.
6. Citrus trees grow in some parts of Canada.
7. This book is all about a genie and an ogre.
8. He didn't become conscious until he was in the hospital.
9. Children suffer most when there is famine in the land.
10. They put the tapir in the zoo.

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SPELLING



Please read the notes on Spelling in the Introduction, pages 9 - 10.

The successful learning of spelling depends upon how accurately a child says and hears the sounds in a word, his knowledge of how sounds are represented in English (phonetics and structure), his ability to visualize a written form, and kinaesthetic experience with the word. Children should be taught a method of study that incorporates aural-oral, visual, and kinaesthetic imagery.

An accepted method of word-study is:

- Look at the word.
- Pronounce it.
- Think about the relation of letters to sound.
- Spell it orally.
- Study any parts of the word that may cause difficulty.
- Visualize the word.
- Write it.
- Check the spelling.
- Write it again without looking at a copy.
- Check again.
- If necessary, repeat the steps.

This method of study can become an independent study habit only if the teacher goes through the steps with the pupils many times. The teacher should guide pupils through these steps for each new word. She must also direct the pupils in further activities with the words, providing many opportunities to use the words, see inflected or derived forms, and perhaps extend the spelling vocabulary by noting other words that are related phonetically.

The teacher should select from the following spelling activities those that are appropriate to the words that she is teaching, and to her class. In the section that sets out specific words for each block of work, activities are suggested, but the teacher must feel free to select, adjust, or substitute her own.

ACTIVITIES

1. Write words that rhyme with the spelling words.
2. Write the word that means _____. (definitions given orally or written on the chalk-board for independent work.)
3. Write the sentences, changing the underlined word to a word in the spelling list. (Jerry's little cat played. — kitten)
4. Write the word from your spelling list that means the opposite of ____; the same as _____.
5. Write the plural forms of _____.
6. Finish each sentence with a word that means the opposite of the underlined word. For example,
When it begins to rain, you must _____.
7. Sketch on chalkboard (or use a chart with pictures pasted on it) pictures of words in the spelling list. The pupils write the name of each picture.
8. Have the pupils add inflectional endings to words chosen from the list. If necessary review the appropriate generalizations for doubling the final consonant, dropping the silent e, or changing y to i. For example, add ing to the following words:

go	run	come
work	step	make
help	hit	hide

In other exercises use other endings: s, ed, en, etc.

9. Have the pupils add endings of comparison, -er and -est.
10. Write the root words.
11. Write the words in which there are silent letters.
12. Make compound words from two lists of words. For example,

play	room
class	house
to	light
bed	day
cow	way
door	boy
day	thing
some	

13. How many words can you make by changing the vowel in the following words: for example, *cat*, *lump*?
14. Classify words in the spelling list. For example, have the pupils look at a cumulative word list (words from first four blocks, for example,) and write all the words that represent people; all the words that represent things children can do; etc.
15. Have pupils complete sentences by using words obtained by substituting the initial consonant of a key word.

For example,

I will *make* a playhouse.
 Mother will _____ a cake. (bake)
 I like to eat _____. (cake)
 I saw a boat on the _____. (lake)
 Father will _____ the yard. (rake)
 I _____ up in the morning. (wake)

16. Substitute consonant *blends* for the beginning consonants (or consonant blends) of words in the spelling list.

For example,

<u>m</u> an	—	<u>b</u> ran
<u>d</u> own	—	<u>b</u> rown
<u>b</u> y	—	<u>t</u> ry
<u>g</u> ay	—	<u>g</u> ray
<u>n</u> ear	—	<u>c</u> lear
<u>b</u> rown	—	<u>c</u> lown

17. Pupils add e to the underlined word in the first sentence to get the word for the blank in the second sentence. For example,
 - a) I can walk without help.
 An old man has a _____. (cane)
 - b) The man has hair on his head.
 A horse has a _____ on his neck.
 - c) I hid the button.
 Now you must _____ it.
18. Have the pupils fill in the blanks in sentences with words from the spelling list.
19. Suggest a situation that is related to the spelling words. Have the pupils write a few sentences about the situation. Then have them check to see if they used any of the words in the spelling list.
20. Proofreading for spelling errors is a most important aspect of writing. However, pupils must be taught *how* to approach this kind of checking. A suggested technique follows. In the spelling period, have each pupil write a few sentences, a paragraph or a story. Choose several samples and write them on the chalkboard. Have the paragraph checked by the class for spelling errors. *Discuss especially words that pupils should know how to spell* and how the pupil who picked out the error recognized that the word was misspelled.

Caution: Be sure that pupils understand that this is an *exercise*. Do not use samples of children's "creative writing" for this type of checking by the whole class. The purpose here is to *teach* pupils *how* to proofread *their own* creative writing efforts for spelling. Pupils must not be discouraged from using any word they need in writing, even though they are not sure of the spelling.

21. Pupils should compile their own personal list of words that cause difficulty for them in spelling. They should be encouraged to add to this list day by day, or week by week. Encourage them to add words that they use frequently in writing, and promote the practice of using the list to check spelling whenever they write. This list of words should be kept in a separate exercise book. A page (or two) should be designated for each letter of the alphabet. Pupils list words on the pages that correspond to beginning letters. Thus the pupil can locate words easily for checking spelling.

BLOCK 134

Test-Study

many (#8) ¹	there (#3)	which (#1)
some (#10)	their (#2)	don't (#5)

Lists

- much (#66)
 where (#15) — (confused with *were*; watch pronunciation of wh)
 says (#52) — (sounds like *sez*)
 said (#92) — ai
 always (#14) — one 1
 been (#11) — ee
- seems (#35) — (Emphasize the see.)
 every (#75) — er (Do not distort the pronunciation into three syllables.)
 used (#13) — (Most errors occur in the "we used to ---" speech pattern where the t-sound is misleading.)
- church lunch asleep street

Activities

- 1 Write the words that rhyme with:
 lurch, itch, such, bed, gum, seen,
 teams, munch, penny, eat, pair
- 6 Opposites for: few, never, little, awake, do.
- 12 Make compounds.

some	how
	where
every	time
	times
any	body
	one
	thing

¹Numbers refer to the order of frequency of error in the one hundred most frequently misspelled words.

18 Suggested sentences:

He _____ to come to our _____
 _____ Sunday, but he hasn't
 _____ now for _____ weeks.
 (been, church, every, many, there, used)

Yesterday she _____ she _____,
 but _____ she _____ she _____.
 (said, says, today, won't, would)

_____ you _____ ?
 (having, lunch, were, where, your)

BLOCK 135

Test-Study

can't just doctor blue coming they

Lists

1. wheat
 stretch
 scratch
 swept
 earth
 shrink
 } Emphasize the digraphs wh, ch, sh, th, and the blends.
2. while
 cross
 nothing
3. sure (#27) Emphasize the exceptions:
 sugar (#99) } s = sh-sound
 ache (#90) } ch = k-sound
 whole (#85) } wh = h-sound

Activities

1 Rhyming words for:

wheat, beginning with b, h, m, n, s, tr, bl, pl.
stretch, beginning with f, wr.
swept, beginning with k, w, sl.
earth, beginning with bi, mi, wo.
 etc.

A Write one or more words beginning with each of these blends:

bl, br, cl, cr, dr, fl, fr, gl, gr, pl, pr, sk, scr,
spr, str, sw, sl, sm, sn, st, sc, sp, sq, tr, tw.

B Write one or more words *ending* with each of these blends:

ft, mp, nt, sk, lt, rt, st.

16 Substitute beginnings.

blown (gr, sh, thr, kn, fl)
drown (d, t, cr, fr, cl, g)
prowl (h, gr, sc)
bring (cl, fl, spr, str, sw, sl, st)
blue (d, fl, gl, tr, cl, c)

5 Plurals of:

scratch, cross, ache.

BLOCK 136

Test-Study

write (#20) (silent w)
 week (#83) (confused with *weak*)
 any (#65) (an for en sound)
 does (#23) (two pronunciations for two meanings)
 done (#17) (exception to final e rule)
 read (#91) (two pronunciations for two tenses)

Lists

1. sheep — ee
 shoes (#94) — oe
 windows — ow
 making (#49) — a
 dried — ie
2. crossed — ss, ed (t-sound)
 watches — silent t
 tried — ie
3. clothes — silent th, e
 getting — tt
 skies — k, ie
 dishes — es

Activities

- A** Write the singular form of all the plural words in the lists.
- B** Write other words you know which, like *sheep*, have the same form for both singular and plural. (deer, fish, moose, salmon)
- C** Write other words you know which, like *clothes*, have no singular form. (cattle, people, swine)
- 10** Write the root words of:
 does, done, making, dried, crossed,
 watches, tried, getting, skies, dishes
- D** dry dries dried drying
 Write the same four forms of:
 try pry cry fry
 Which of these four forms is different when you try to do the same thing with *fly*?
- 9** Add the endings of comparison, er and est to:
 sly, spry.
- 8** a) Add ing to:
 1. bake, have, write, come, shoe.
 2. pet, pin, wrap, begin, swim.
 b) Write the sentences, adding er to each of the incomplete words:
 1. We've a clothes wash_____and a clothes dry_____in our laundry.
 2. This is wett____; that one is dri_____.
- 12** a) Make one-word compounds of:
 1. shoe — lace, string, horn, shine, maker
 2. window — pane
 3. week — day, end
 4. dish — washer, water, pan, mop, rag

5. sheep — skin
6. watch — maker, man, tower
7. cross — roads, word

b) Write as two words:

1. shoe — polish, tree
2. window — blind, sill
3. dry — cleaning
4. sheep — dog
5. watch — fire
6. dish — towel

c) Join with hyphens:

1. shoe, leather
2. window, shop (What do you buy when you window-shop?)
3. dry, clean
4. cross, eyed

- 1** Make a list of words that end like *window*;
(pillow, shadow, follow, fellow, etc.)
-

BLOCK 137

Test-Study

buy (#79) — u
 here (#19) — ere
 won't (#86) — o, apostrophe

very (#81) — er
 forty (#42) — or, not our
 too (#40) — oo

Lists

1. side }
 ate } — silent e
 alone }
 kite }
 even — en
 kitten — tt, en
2. along — a
 began — e
 moving — o
3. drummer — mm
 robin — one b
 rope
 together — o

Activities

- 4** Write the words that are the opposites of:
ended, apart, there, sell, will.

- 3** Write the following sentences, changing each underlined word to a word from the lists:
- a) Buy some rope also.
 - b) The drummer will not be here.
 - c) Tell me how it started.
 - d) Where did you purchase that kite?
 - e) I am going by myself.

- 13 Make two other forms of the verb *began* by changing the second vowel. Write these sentences using each of the three forms in its place:

- a) Yesterday they _____ to pave our street.
- b) Have you _____ your work?
- c) I won't _____ it until tomorrow.

- 1 a) Write words that rhyme with:
kitten (bitten, mitten)
rope (hope, slope, pope)

- b) Find a word in the list that rhymes with each of these words, and write them in pairs:

plumber, fight, try, tried,
whether, steer, proving.

- A Write in words: 44, 242, 40,000.

BLOCK 138

Test-Study

road	- <u>oa</u>
train	- <u>ai</u>
dear (#50)	- <u>ea</u>
eight	- <u>ei</u> , <u>gh</u> , <u>t</u>
please	- <u>ea</u> (<u>e</u>), <u>s</u> (<u>z-sound</u>), silent <u>e</u>
head	- <u>ea</u> (<u>e</u>)

Lists

1. field - ie (e)
Tuesday - ue
tear (#60) - ea (two pronunciations for two meanings)
fairly - ai
fruit - ui
goat - oa
2. across - (often mispronounced *acrost*)
cried - ie
hear (#18) - ea
3. board - oa
again (#80) - ai
friend (#9) - ie
instead (#72) - ea } In these words, the three vowel combinations all spell the short e sound. If pupils are made aware of these peculiarities in our English spelling, it is easier for the pupils to master them.

Activities

- 1 Write words from the lists that rhyme with:
brain, hear, weight, tease, ready, toad.

- 12 a) Write one-word compounds of:

- | | |
|-----------------|--------------------|
| (1) road, side; | (5) suit, case; |
| (2) cut, hair; | (6) boat, house; |
| (3) head, ache; | (7) board, bread; |
| (4) board, cup; | (8) field, battle. |

- b) Write two-word compounds of:

- (1) bread, knife;
- (2) field, wheat;
- (3) fruit, juice.

- A** Write in words: 84, 48, 800, 8000.
Add st to *again*, *among* (#45), and *amid*.

- 1** Write words that rhyme with:
a) team, beak, break, seat;
b) snail, rain.

- 14** Use the words of Blocks 134 to 138.

- 2** Suggested definitions:
Write the words from the lists that mean:
a) to rip;
b) costing a lot;
c) once more;
d) a food made from flour;
e) the third day of the week;
f) without cheating;
g) a person you know and like.
-

BLOCK 139

Test-Study

house	stopped
because	goes
found	going

Lists

- loud
ground } — ou
mouth }
noise — oi, s (z-sound)
flower — ow
oil — oi
- people — eo, le
build — ui
heard — ea
- lion — io
country — ou
choir — ch (kw), oi
soup — ou

Activities

- 15** Suggested sentences:
a) Come into the house. Set a trap for the _____.
b) Here comes the nurse. She has a new _____.
c) Don't pound on the piano. It makes a dreadful _____.
d) There he goes. He _____ weeds every morning.
e) The artist is proud. There isn't a _____ in the sky.
f) April showers bring May _____.
g) You may take your choice. You have a fine singing _____.

- 8** Add ed to:
drop, prop, pop, flop, mop, shop;
Add er and est to:
noisy, oily, loud, cloudy.

- 1 Write words that rhyme with:
oil (boil, toil, soil, foil, coil, spoil);
going (showing, blowing, knowing, hoeing);
choir (fire, wire, hire, tire).
- 8 Change each of these verbs to the past tense
 a) by changing d to t: build (built #47), bend, send, spend, lend;
 b) by adding t: mean;
 c) by adding d: hear, please, tie;
 d) by adding ed: fear, mend, clean, tire, oil;
 e) by changing the vowel sound: find, grind, wind, bind.
- 5 Write the plurals of: house, cause, stop, ground, mouth, noise, flower, oil, builder, lion, country, choir and soup.
- 16 Make a list of words ending in out; for example, spout, trout, pout, stout, shout, clout.

BLOCK 140

Test-Study

calves	tomorrow
thieves	tonight (#95)
today	toys

Lists

1. earlier — ier
 carried — rr, ie
 myself — y
 laid (#59) — ai
 ourselves — ves
2. early (#71) — ear
 busy (#46) — s (z-sound)
 hurried — rr, ie
3. paid — ai
 played — ay, ed
 roofs — (note, the plural form — fs, not ves)
 business (#7) — u, i.

Activities

- 5 Write the singular form of: calves, thieves, roofs.
 Write the plural form of: half, shelf, wolf, sky, ski, candy, turkey, cuff, hoof, party, business.
- 12 Add *self* or *selves* to: them, him, your, her, it.
 To which one can both be added?
- 9 Add er and est to: early, busy, easy.
- 10 Write the root words of:
 carried, hurried, paid and played.
- 8 Write the past tense forms of:
 a) marry, worry, bury and scurry;
 b) say, lay, make and get;
 c) stay, stray, sway and pray.

BLOCK 141

Test-Study

waterfall	snow-white
hot dog	horseshoe
underwear	careful

Lists

1. hothouse }
 ice cream }
 oilcloth } compound words
 sidewalk }
 toothache }
 loose — oo, silent e; note pronunciation

2. lost — st
 grew — ew
 maybe — ay

3. hairbrush — compound
 lose — e, s (z-sound), note pronunciation;
 compare with *loose*
 all ready } note difference in meaning
 already } and use

Activities

- 4 Write the word from the lists that means the opposite of:
 coal-black, careless, tight, found, find.
- 2 Write the word from the lists that means:
 greenhouse, perhaps, prepared, before this time,
 got bigger, underclothes, cataract, white as snow.
- 6 Use in each sentence the word (or another form of the word) that means the opposite of the underlined word.
- It's too tight; I want it _____.
 - I'm taking the scarf to the _____ and Found Office.
 - "Finders, keepers; _____, weepers."
 - Don't make it tighter! Make it _____!
 - If you _____ it, I won't help find it.
- 7 Write the names of the things these drawings represent.
 (ice cream cone, horseshoe, hairbrush, underwear.)
- 19 A picnic in a park by a river where there are playgrounds, flowerbeds and bathing places.
- 20 Proofreading the sentences about the picnic.
-

BLOCK 142

Test-Study

inside	three-sided
outside	sideboard
beside (s)	side road

2. hurry — rr
herself — lf
heard — ea
3. calendar — c, ar
apartment — part
lovely — o, silent e
world — or

Activities

- 9 Add er and est to: strong, lovely.
- A Write the names of the months in the order you would find them on a calendar.
- 2 Write the words in the lists that mean:
a) having strength; c) go quickly;
b) more distant; d) the earth.
- 19 Moving from a house to an apartment over a store, or vice versa.
- 20 Proofreading the sentences written about moving.
-

BLOCK 144

Test-Study

guessed	giant
large	scare
manage	fence

Lists

1. gingerbread — g (j-sound), compound word
wagon — on
orange — a, ge
concert — c (k-sound), c (s-sound)
since — ce (s-sound)
accident — cc (ks)
2. piece — ie, ce
place — ce
nice — ce
3. danger — g
guest — gu
picture — c, ture
circus — c (s-sound), c (k-sound)

Activities

- 5 Write the plural forms of:
guess, manager, giant, fence, wagon, orange, concert, accident, piece, place,
guest, picture, circus.
- 8 Add ing to: guess, manage, place.
- A 1. Write all the words in the lists that have a g-sound.
Underline the letter that represents the g-sound; for example, guessed
2. Write all the words that have a j-sound. Underline the letter that represents the j-sound; for example, jarge.
3. Write all the words that have an s-sound. Underline the letter that represents the s-sound; for example, since.

4. Write all the words that have a k-sound. Underline the letter that represents the k-sound; for example, circus.
5. Put each of these words in the list where it belongs.
Some will belong in more than one list, like *concert* (List 3 – concert
List 4 – concert).
sponge, certain, curtain, accept, niece, office, icy, prince, cement, strange,
giraffe, scarce, once, twice.

BLOCK 145

Test-Study

queen	to be	} present in sentences
quick	two bees	
	too busy	

Lists

1. weak – ea, meaning
squirm – qu, ir
question mark – compound; tion
quarter – ar
quit – it
once – o, ce
2. quiet – ie } contrast meaning
quite – ite
queer – ee
3. squirrel – rr, el
square – are (note pronunciation)
quarrel – arr (note pronunciation)
earthquake – compound, ea
chews } note meaning and differences in spelling
choose }

Activities

- A** Find and write the one word in list 3 of Block 139 in which the kw-sound is not represented by qu (choir).
- 18** Suggested sentences:
- a) Two pints of a liquid make one_____.
 - b) A king is male; a _____ is female.
 - c) One half of half a dollar is a _____ of a dollar.
 - d) If I have a choice, I will _____ this one.
 - e) _____ that noise and be _____, please.
 - f) When I'm tired, I feel _____.
- 8** a) Add er and est to:
quick, quiet, queer, weak.
b) Add ing to: quit, choose, chew, squirm, squirt, squash.
c) Add ly to: quick, quiet, weak, queer.
- 5** Write the plurals of: queen, question, quarter, quart, squirrel, square, quarrel, earthquake.
- 7** Use: a squirrel, a square, question mark, a squash.

BLOCK 146

Test-Study

lie	dirtier
lying	dirtying
dirty	buying

Lists

1. hound — ou, nd
 angry — ng
 hour — silent h
 summer — mm
 somewhere—compound
 stockings— ck
2. through — ough } note differences in pronunciation
 though — ough }
 thing
3. thought — ough; contrast with *through*, *though*
 Thursday — ur, s (*z-sound*)
 thirsty — ir, s (*s-sound*)
 thousand — ou, s

Activities

- A** Write in alphabetical order:
- a) the names of the four seasons;
 - b) the words of lists 2 and 3 combined into one list;
 - c) the days of the week.
- 8** a) Add er and est to: hungry, untidy, lazy.
 b) Add ing to: fly, tie, die, try, sigh.
- 10** Write the root words of: leggings, mittens, thought, although, thirsty, angry.
- 1** a) Which of the following words rhyme with “though”:
 go, throw, know, through, so, toe, dough, sew.
 b) Which of the following words rhyme with “through”:
 two, knew, sew, true, though, moo, who.
- 12** a) Join, to make one-word compounds:
- | | |
|------------------|-----------------|
| 1) hound, grey; | 4) round, up; |
| 2) ground, play; | 5) hound, wolf. |
| 3) sound, proof; | |
- b) Join with hyphens to make one compound:
 round, go, merry
-

BLOCK 147

Test-Study

meeting	singing
beating	shipping
sitting	wagging

Lists

1. both — o (o), th (as in *thin*)
 bother — o (o), th (as in *then*)
 brother — br, o (u)
 rather — th
 grandfather — a (a), a (o)
 grandma — a (a), a (o)
2. answer — silent w
 unanswered — ed
 beautiful — eau
3. garage — ge (zh)
 garden — en
 tired — ed
 tongue — gue

Activities

- 8 Add ing to: write, begin, come, make, have, drip, brag, keep, drop, sting, weep, heap, answer.
 - 1 Write in pairs the two words that rhyme: bother, brother, either, father, leather, mother, neither, weather.
 - 14 Make a list of all the words in the lists of Blocks 145, 146 and 147 that describe people or things; for example, weak, angry, tired, etc.
 - 4 Along with each of these words write the word from your spelling list that means the opposite:
 question, ugly, rested.
 - 2 Write the word that means:
 - a) sending by truck, train, boat or plane;
 - b) a place where motor cars are repaired;
 - c) your father's mother;
 - d) the piece of leather in a shoe underneath the laces.
 - 10 Write the root words of: shipping, wagging, sitting, beautiful, met, sang, sat.
-

BLOCK 148

Test-Study

unlike	dislike
unused	discover
unsure	displeased

Lists

1. disagree — prefix dis
 disappear — pp
 disappoint — pp, oi
 untie — prefix un
 unload — oa
 unwrap — silent w
2. unfinished — ed
 unkind — nd
 unpainted — ai, ed

3. discolored — ed
 disgraceful — ce
 dishonest — silent h
 distrust — tr

Activities

- 8** Add ing to: dislike, discover, disappear, untie, unwrap.
- 10** Write the root word of each word in the list.
- 2** Write the word that means: unfair, shameful, different, vanish, uncertain.
- A** Use the prefix dis or un to make new words from:
 paid, obey, true, fairly, known, place, true, answered.
- B** Make new words by adding
 a) y to *discover, dishonest*;
 b) ment to *disagree, disappoint*;
 c) ance to *disappear*;
 d) ness to *unkind*.
-

BLOCK 149

Test-Study

friendly	overshoes
everywhere	grandstand
businesslike	sunshine

Lists

1. chocolate — c (k-sound), o, ate
 slippery — pp
 hundred — re
 rooster — oo, st
 interest — er
 uninteresting — prefix un
2. suddenly — dd, en
 remember — em
 whispering — wh, sp
3. separate — ar
 hospital — pi, tal
 towel — ow, el
 barrel — rr, el

Activities

- 5** Write the plurals of: chocolate, towel, barrel, business.
- 4** Write the words that mean the opposite of: forget, join, nowhere, interesting, disagreeable.
- 3** Write the sentences, changing the underlined word to a word from the spelling lists.
- The elephant drank from the pail.
 - The hen has a red comb.
 - I prefer vanilla ice cream.
 - The sidewalk is icy.
 - They were shouting.
 - There were a thousand in the grandstand.
 - They're taking him to the doctor.

- 19 Write a few sentences about watching the circus, a rodeo, or some other performance from the grandstand.
- 20 Proofread your sentences.
-

BLOCK 150

Test-Study

watched	animal
jumped	television
didn't	flagpole

Lists

1. company - c (*k-sound*), an
 ticket - ck
 pencil - c (*s-sound*)
 second - ond
 August - Au
 bargain - ai
2. another }
 around } note spelling of unstressed first syllable.
 afraid }
3. paper
 crayon - ay
 evenly - suffix ly
 cruel - uel

Activities

- 5 Write the plural forms of:
- a) crayon, iron, wagon, ribbon, lemon;
 - b) bargain, captain, mountain, fountain;
 - c) animal, petal, total, capital;
 - d) pencil, nostril;
 - e) ticket, basket, pocket;
 - f) paper, dinner, flower, watcher, winter;
 - g) company, memory, factory, grocery;
 - h) travel, shovel, squirrel, parcel.
- A Make a list of these time words with the name of the shortest time first, then the next shortest, and so on ending with the longest: day, hour, minute, month, season, second, week, year.
- B Write in words: 1st, 2nd, 3rd, 4th, 5th.
- C Write these words in alphabetical order:
- a) again, among, answer, ache, arm, apron, any, alone, around, another, asleep, already, although, afraid.
 - b) television, telephone, telescope, telegram.
 - c) August, autumn, aunt, automobile.
- 4 Write the words that mean the opposite of:
- fearless, kind, did.

BLOCK 151

Test-Study

caught	Sunday
quietly	today
having	calves

Lists

1. uncle — note pronunciation; cle
 unclean — prefix un
 promise — silent e
 pretend — re
 return — ur
 restless — ss
2. believe — ie
 lovely — silent e
 yesterday— er
3. woman — o
 wolves — o
 picnic — c
 paste — silent e

Activities

- 5 Write the plural of: uncle, woman, picnic.
 Write the singular of: calves, wolves, shelves.
 Write the plural of: roof, tooth, bath.
 - 14 From the word lists of Blocks 148, 149, 150 and 151 make lists of:
 - a) time words; for example, suddenly, today, etc.
 - b) words ending in ing.
 - c) words that name people; for example, grandma, etc.
 - d) words that name places or things; for example, garage, tongue, etc.
 - 19 A visit to (or by) an uncle and aunt.
 - 20 Proofread the sentences.
 - 10 Write the root words of:

caught, bought, heard, beaten, began,
 broke, carried, left, slept, fought.
 - 8 Add ing to:

have, save, shave, live, drive, shove, love, dive, move.
-

BLOCK 152

Test-Study

can't (# 26)	useful
thief	children
good-bye	prettiest

Lists

1. stomach — om, ach
 machine — chine
 ocean — ce (sh-sound)
 offer — ff
 anxious — anx (angk)
 special — ci (sh-sound)

2. station — tion (shun)
 owner — ow
 really — ll
3. enough (# 97) — ou, gh
 stuff — ff
 collar — ar
 cellar — ce, ll

Activities

- 1 Finish each sentence with a word from the lists that rhymes with the underlined word:
- This new _____ cost a dollar.
 - The police chief will catch the _____.
 - They always sigh when they say _____.
 - I left my speller in the _____.
 - Use oil to clean the dirty _____.
 - Of that poor stuff, I've had _____.
 - There's lots of motion on the stormy _____.
 - In every nation there's a radio _____.
- 15 Replace the st of *stuff* with:
b, c, fl, gr, bl, m, p, sn.
- 2 Write the word that means: worried, youngsters, basement, plenty, goods, robber, truly, most beautiful, farewell, the sea.
- 12 Make two word compounds of:
- stomach, ache
 - business, machine
 - gas, station
 - collar, button
 - machine, shop
- 4 From the spelling lists write the word that means the opposite of:
 ugliest, old folks, am able, useless
 ordinary, attic, welcome! refuse.
- 5 Write the plurals of:
 thief, stomach, machine, stuff, and child.
- A When the word "ocean" is used to name a certain ocean, it needs a capital letter; for example, *Arctic Ocean*. Write the names of the oceans using these first names:
Arctic, Antarctic, Atlantic, Pacific, Indian.
-

BLOCK 153

Test-Study

always (# 14)
 heard (# 22)
 egg

else
 guess (# 51)
 rabbit

Lists

- 1 butter — tt
 dinner — nn
 hammer — mm
 bullet — ll
 ladder — dd
 borrow — rr

2. lonely - e
 herd - er
 many (# 8) - a
3. scissors - sc, ss, or
 rubber - bb
 slippers - pp
 baggage - gg, ge

Activities

- 18 Suggested sentences for completion from the word lists:
- Two suitcases is too much _____.
 - I'll have my _____ fried in butter.
 - That's a large _____ of cattle.
 - All by myself I'm _____.
 - To nail this shingle on the roof we need a _____ and a _____.
 - Borrow their _____ to cut out the picture.
 - Someone _____ always guesses right.
- 13 Write all the words you can make by changing a vowel in:
 butter, rubber, borrow, bullet.
- 4 Which words in the list mean the same as:
 luggage, eraser, shears, pound, deserted, hare?
- A The names of these meals are in alphabetical order. Write the names in the
time order you usually have them each day:
- afternoon tea
 bedtime snack
 breakfast
 dinner
 lunch
 supper
- 15 16 Change the beginning of the underlined words to make new words to fit
 the meaning of each sentence.
- If you eat no dinner you'll surely grow _____.
 - When I hit my thumb with the hammer, I began to _____.
 - I won't go and borrow! I'll buy one _____.
 - It's my fault I guess, so I'll clean up the _____.
-

BLOCK 154

Test-Study

friend (# 9)	writing (# 21)
know (# 33)	any (# 65)
catch	wrote (# 96)

Lists

- | | |
|-----------------|------------------------|
| 1. knock | - <u>kn</u> |
| knife | - <u>kn</u> |
| sign | - <u>g</u> |
| Christmas | - <u>Ch</u> , <u>t</u> |
| island | - <u>s</u> |
| handsome | - <u>d</u> |
| 2. often (# 84) | - <u>t</u> |
| climbed | - <u>b</u> |
| knew (# 58) | - <u>k</u> |

3. Wednesday (# 30) — d
 wrist — w
 half (# 77) — l
 wrinkle — w, le

Activities

- 16 Use other consonants or consonant blends to write other words that have the underlined endings.

wrinkle wrist knock handsome

- 11 Write as many words as you can with mb endings like *climb* (*limb, thumb, crumb, lamb, comb*).
- 5 Write the plurals of: Christmas, knife, friend, wrinkle, half, catch.
- 10 Write the root words of: knew, wrote, climbed.
- 11 Write as many words as you can with the silent t like *often*. (*soften, listen, glisten, rustle, fasten, whistle, moisten, etc.*)
- 19 Write a few sentences about an adventure on a lonely island called Christmas Island.
- 20 Proofread your sentences.

BLOCK 155

Test-Study

- | | |
|-------------|-------------|
| used (#13) | would (#25) |
| should | stood |
| could (#34) | women (#16) |

Lists

1. Yours truly, (#98)
- | | |
|---------|--------------------------|
| year | — <u>y</u> |
| yellow | — <u>ll</u> |
| million | — <u>ll</u> , <u>ion</u> |
| soldier | — <u>dier</u> |
| junior | — <u>ior</u> |
2. yourself — ou
 yesterday — er
 eyes — ey
3. money — o, ey
 monkey — on
 easy (#73) — s (z-sound)
 Easter — E

Activities

- 19 You have heard that the Women's Club of St. Andrew's Church are coloring Easter eggs for sale. Write a short letter to the president, Mrs. Trotter, asking if you can sell colored eggs in your class at Queen Street School and how much you can charge for each.
- 20 Proofread your letter.
- 14 Make groups of words from Blocks 152, 153, 154, and 155 such as:
 a) things people use;
 b) living things;

- c) words which tell what people do or have done;
- d) time words;
- e) place words.

A These number words are in alphabetical order. Write them in order from smallest to largest.

eight	eleven	forty	four
hundred	thousand	two	million

10 Write the root words of:
should, could, would, stood, truly.

B Add a word from the lists to each of these groups. Make sure that the word you add belongs to that group. Write each group.

- a) airman, sailor, and _____;
 - b) men, _____, and children;
 - c) Intermediate, Senior, and _____;
 - d) blue, orange, and _____;
 - e) ape, baboon, and _____;
 - f) Christmas, New Year's, _____;
 - g) walked, ran, _____;
 - h) month, week, _____;
 - i) today, tomorrow, _____;
 - j) worn, second-hand, _____;
 - k) ears, mouth, and _____;
 - l) comfortable, restful, _____;
 - m) Dear Sir, _____;
 - n) cheques, postal notes, _____;
-

BLOCK 156

Test-Study

don't (# 5)	all ready
our	already
which (# 1)	done (#17)

Lists

1. whether (#56) — wh
 pumpkin — p
 elephant — ph, ant
 although — ough
 pitcher — t
 picture — ct
2. shove }
 stove } note same letters spell three different sounds
 move }
3. among (#45) — a, o
 none (#82) — o, e
 meant (# 6) — ea
 mention — tion

Activities

A Put the following words in three lists:

- in which the ending sound is like that in shove,
- in which the ending sound is like that in stove,
- in which the ending sound is like that in move.

Write shove at the top of one list, stove at the top of the second and move at the top of the third.

above	grove (of trees)
cover	hover (like a helicopter)
clover	love
dove (off the diving-board)	prove
dove (a bird like a pigeon)	Rover
drove	strove (tried hard)
glove	wove (did the weaving)

B Match each of these words with one from the lists to make pairs having the same underlined letters:

telephone, napkin, weather, catcher, won't, doctor,
flour, dought, capture.

4 Write words opposite in meaning to:
unfinished, your, do.

18 Write the sentences. Put one of the underlined words in the spaces.
all ready already although

- When I got there, they were _____.
- When I got there, they had _____ left.
- _____ I got there, I couldn't find them.
- Are you _____?

whether weather wither

- If we don't get some cooler _____, our flowers will all _____.
- I don't think you care very much _____ they do or not.
- Listen to the _____ man. (one word)
- He'll tell us _____ we should go on a picnic today or wait until next week.

which wich

- _____ of these is our pumpkin?
- Don't you know _____ is ours?
- Don't you know who that _____ is?

pitcher picture

- Who's the _____ today?
- Whose _____ is in the newspaper?
- Whose _____ of milk is this?
- Put the orange juice in the _____.
- That _____ should be framed.
- That _____ won the game.
- That _____ has a broken handle.
- That _____ has a broken hand.
- That _____ doesn't look like me.

BLOCK 157

Test-Study

again (#80)	armful
sure (#27)	piece (#88)
beautiful	wear (#37)

Lists

1. awful — aw
noiseless — oi, se
wonderful — on
friendless — ie, nd
bowlful — ow
mouthful — ou
2. ready (#41) — ea
built (#47) — ui
answer (#38) — w
3. business (# 7) — i
dangerous — ger
careful — e
peaceful — ce

Activities

- 10 a) Write all the root words in the lists.
b) Write the root words of all the other words.
- 8 Add ly to: sure, awful, wonderful, dangerous, careful, peaceful.
- 5 Write the plurals of: armful, piece, answer, bowlful, mouthful.
- 18 Write the sentences. Complete them with words from the list that fit the meaning.
Some suggested sentences are:
a) I'd like a _____ of pie, please.
b) Making fireworks can be a very _____ .
c) When handling fireworks, be _____ .
- 6 Finish each sentence with a word that means the opposite of the underlined word. Suggested sentences:
a) Some people are warlike; some people are _____ .
b) Some people are popular; some people are _____ .
c) He's an ugly man; she's a _____ woman.
d) The Adams family thinks fine weather is awful, and stormy weather is _____ .
e) They were unprepared, but we were _____ .
f) I am doubtful, but he is _____ .
g) Which elephant is safe to feed, and which is _____ ?
- 19 Write a few sentences about "The Fireworks Display."
- 20 Proofread your sentences.
- A a) Add ful and less to: hope, color, rest, fear, tear.
b) Add ful to: barrel, bottle, basket, house, shame, truth.
c) Add less to: odor, sleep, home, count, leg, seed, star, job, cloud, penny, tooth.

BLOCK 158

Test-Study

there (# 3)	great-grandfather
their (# 2)	all right
just (#54)	steamship

Lists

1. shorten — en
hidden — dd
raincoat — compound (one word)
clothes pin — compound (two words)
hard-boiled — hyphen
old-fashioned — hyphen; ion
2. ready-made — hyphen
fish-hook — hyphen
3. wooden — en
wouldn't — ould, apostrophe
walnut — l
doughnut — ough (pronunciation)

Activities

- 18** Write the sentences, completing them with words from the lists that fit the meaning. Sample sentences:
- a) Were _____ berths on the steamship comfortable?
 - b) Your _____ is not _____ it's right _____ in the clothes closet.
 - c) I must _____ this skirt, it looks so _____!
 - d) You _____ want a _____ leg, would you?
 - e) This _____ suit is _____ for everyday use.
- 4** Write the words from the lists that mean
- a) the opposite of: stylish, soft-boiled, lengthen, tailor-made.
 - b) the same as: slicker, refused to, cruller, concealed, steamboat.
- A** Using your dictionary, add en to:
- | | | | | |
|-------|-------|-------|-------|-------|
| fast | fat | deep | speak | steal |
| wide | loose | ride | weak | write |
| moist | tight | break | take | sharp |
- 12**
- a) Make two-word compounds of:
steam — fitter, bath, shovel, roller, engine.
 - b) We use hyphens to join some words that describe; for example,
A hard-hearted thief stole the old woman's money. He was a thief with a hard heart.

Make up sentences using hyphenated words about:

- (1) a monkey with a long tail;
- (2) a woodpecker with a red head;
- (3) an apartment heated by steam;
- (4) a drink as cold as ice;
- (5) a hummingbird with a ruby throat.

BLOCK 159

Test-Study

here (# 19)
hear (# 18)
every (# 75)

busy (# 46)
where (# 15)
were

Lists

1. ankle — kle; note pronunciation of first syllable
(spelling does not match pronunciation)
angel — ge
bottle — tt, le
handlebars — compound
trouble (# 44) — ou
comfortable — able
2. real — ea
smile — e
howl — ow
3. Aunt Mabel — capital letters; au, el
marble — ble
castle — silent t, le
whistle — wh, silent t, le

Activities

- 18** Write the sentences completing them by using words from the lists that fit the meaning.

Suggested sentences:

- a) It is dangerous to ride on the _____ of a bicycle.
- b) _____ Mabel's _____ has _____ floors, but it isn't very _____.
- c) He looks like an _____, but he's always in _____ of some kind.
- d) Can we _____ the factory _____ from _____?
- e) We _____ kept _____ picking up the pieces of the broken _____.

- 8** Add ing to: hustle, bottle, bubble, nibble, whittle, double.
Add er to: settle, wrestle, sprinkle.
Add ish to: tickle.

- 5** Write the plurals of:

kettle	pickle	riddle	saddle	towel
dimple	nickle	beetle	pencil	battle
title	sandal	pupil	angel	

- A** When we use the words *aunt* and *uncle* along with the name, we use capital letters. Write the names of your aunts and uncles, or use these:

Alice	Carl	Donald	Earl
Grace	Charles	Ethel	Caroline

- 8** Add able to: eat, wear, read, wash.
Drop the final e when adding able to: move, desire, and believe.

BLOCK 160

Test-Study

against
together
schoolyard

beginning (# 67)
tonight (# 95)
believe (# 57)

Lists

1. potatoes - oe
eleven - e (pronunciation of first syllable)
electric - e, ec, c
important - ant
remove - ove
elevator - el (pronunciation of first syllable)
2. afraid - ai
explain - ai
excited - c
3. suppose - pp, se (*z-sound*)
surprise - ur (pronunciation); se (*z-sound*)
belong - be
arithmetic - th, c

Activities

- 8 Add ing to: explain, suppose, remove, belong, excite, surprise, believe.
- 5 Write the singular forms of: potatoes, echoes, pillows, shoes, canoes, tomatoes, heroes, autos, hoes, pianos, fellows, negroes, does.
- 4 Write the words from the list that mean the opposite of:
apart, end, mistrust, replace, fearless, uninterested, expected.
- A Arrange these words in alphabetical order:

among	alone	asleep	alive
afraid	around	about	avoid
alike	awake	agree	
again	apart	alarm	
- 14 Make lists of the words of Block 156, 157, 158, 159, and 160 in groups; such as,
 a) words with capital letters;
 b) words with hyphens;
 c) words that name persons or things;
 d) words that describe;
 e) one-word compounds;
 f) words for things to do.

BLOCK 161

Test-Study

noise
might
sure (#27)

sugar (# 99)
across
eighty-four

Lists

1. ghost - gh
cough - gh (*f-sound*)
bough - ough (pronunciation)
allow - ow
laugh - augh (pronunciation)
straight - gh (silent letters)

2. brought
 though (# 69) } ough — note three different sounds spelled
 through (# 74) } with the same letters
3. enough (# 97) — ough
 although — ough
 weigh — ei, gh
 icing — c (s-sound)

Activities

- 1 Rhyming words are not necessarily spelled with the same letters. Write words
 rhyme with:
 ghost (most, roast, etc.)
 cough (trough, off)
 bough (allow, cow, plough, thou, etc.)
 enough (rough, stuff, etc.)
 although } (dough, toe, crow, etc.)
 though }
 through (glue, moo, two, grew, etc.)
 laugh (calf, staff, graph, etc.)
 weigh (neigh, tray, prey, etc.)
 brought (caught, fought, etc.)
 sure (cure, pure)
 etc.
- Or some of these rhyming words may be written on the board. The pupils then
 write the rhyming word from the lists.
- 2 Write the word from the list that means: plenty, power or strength, spirit, frost,
 certain, limb or branch of a tree.
- 4 Write the word from your spelling list that means the opposite of:
 crooked, took, quietness.
- 8 Add y to: noise, might, sugar.
 Add ed to: cough, laugh, weigh.
 Add ly to: ghost, sure, noise.
 Add en to: straight.
 Add ing to: cough, allow, laugh.
- 9 Add er and est to: sure and noise.
- 19 Write a few sentences about a birthday party or a Halloween party.
- 20 Have the pupils proofread their sentences.

BLOCK 162

Test-Study

chicken pox	close (to the door)	} two pronunciations
please	close (the door)	
socks	easy (#73)	
	say (#52)	

Lists

raise (#89)	— <u>se</u> (<u>z</u> -sound)
prize	— <u>e</u>
freeze	— <u>ee</u>
knees	— <u>ee</u> , <u>s</u> (<u>z</u> -sound)
measles	— <u>ea</u> , <u>s</u> (<u>z</u> -sound)
grease	

2. Christmas boxes — t, two words
 Boxing Day — capital letters
 sees }
 seas } same pronunciation; different meanings — different spellings
3. expect — c
 puzzle — zz
 lazy — z, y
 daisy — ai, s (z-sound) } note different spelling for same sound
 } all except first letter

Activities

- 12 (a) Combine into one-word compounds:
 (1) small — pox
 (2) box — car, tops
 (3) over — seas
 sea — shore, sick, side, port, men, food.
- (b) Combine with a hyphen:
 easy, going. Is such a person pleasant or unpleasant?
- (c) Combine into two-word compounds:
 sea — gull, shell, lion, breeze.
- (d) Combine into one-word compounds and write after each one the word from the list that fits their meaning:
 jig — saw
 cross — word.
- 8 Add ed to: box, mix, fix, expect, prize.
- 5 Write the plural forms of: fox, daisy, puzzle.
 Write the singular forms of: knees, socks, seas.
- 8 Add ing to: please, close, raise, prize,
 freeze, grease, expect, puzzle.
- 9 Add er and est to: easy, crazy, rosy, noisy, choice, greasy, hazy, choosy,
 nice, frosty, lazy, cosy, nosy (or nose), icy, nasty.
- A a) With un and ed make a word from *expect* which means “surprising.”
 b) Use res, sus, and ins instead of the ex of *expect* to make new words.
- B Is the word *measles* singular or plural? Find out from your dictionary and then write: “Measles (is or are) a disease.”

BLOCK 163

Test-Study

happier	tired (#62)
choir	February (#32)
built (#47)	country (#31)

Lists

1. breath } — ea note differences in pronunciation and
 breathe } — spelling; note also difference in usage
 breathless — ea, suffix - less
 height — ei, gh (silent)
 length — th
 width — d
2. hottest — tt
 reddest — dd
 thinnest — nn

3. worst — or
 nursed — ur, ed (pronunciation — t)
 danced — c, ed
 rinsed — ed

Activities

- 9 Add er and est to: tiny, sloopy, high, long, wide, clumsy, blue, fat, neat, wet, tidy, dry.
- 8 Add ing to: breathe, thin, rinse, nurse, dance, tire, build, long.
- A Add ness to: happy, breathless, red, thin, tired, thick, quick, quiet.
- B Write the names of the months of the year
 a) in alphabetical order;
 b) in calendar order.
- C *Height* and *eight* do not rhyme. Write them, and under each of them write the words below that rhyme with each.
- | | | | |
|--------|-------|---------|--------|
| bright | crate | freight | fright |
| great | plate | quite | right |
| slight | tight | weight | write |
- 2 Write the word that means:
 a) removed the soapsuds;
 b) weary;
 c) cared for during an illness;
 d) the distance across;
 e) nation;
 f) erected *or* constructed;
 g) a group of singers.
- 4 Write the word that means the opposite of: best, depth, sadder, coldest, tore down, tireless.
-

BLOCK 164

Test-Study

been (#11)	could (#34)
children	heard (#22)
thought	wrote (#96)

Lists

1. fought — ough
 knelt — k (silent)
 slept — pt
 geese — ee, e
 knives — ves
2. caught — aught
 bent — nt
 meant (#6) — ea
3. frozen — z
 dozen — o
 poisonous — oi, ous
 certain — c, ai

Activities

- 10** Write the root words of:
- | | | | | |
|---------|-------|--------|-------|--------|
| thought | could | heard | wrote | fought |
| knelt | slept | caught | bent | meant |
- 5**
- a) Write the singular forms of: children, geese, knives.
 b) Write the plural forms of: woman, mouse, thief.
- A** Make lists of present time and past time verbs that have the same endings as:
- a) fight, fought (think, thought; bring, brought; buy, bought; catch, caught; teach, taught);
 b) sleep, slept (creep, crept; weep, wept; sweep, swept; keep, kept);
 c) kneel, knelt (feel, felt);
 d) bend, bent (spend, spent; lend, lent; send, sent).
- 13** Make the past time form by changing the vowel.
- | | | | | |
|------|------|------|--------|-------|
| ring | hold | give | stick | begin |
| sing | sit | grow | win | hang |
| ride | draw | know | get | dig |
| swim | fall | run | forget | |
- 4** Write the plural forms of: ache, doctor, hour, shoe, soldier, answer, friend, minute, week, business, scarf, country, half, piece, potato, piano, daisy.
- B** Write in alphabetical order:
- | | | | |
|--------|-------|------|----------|
| frozen | prize | lazy | puzzle |
| dozen | Hazel | whiz | magazine |
| breeze | size | buzz | |
-

BLOCK 165

Test-Study

writing (# 21)
 driven
 people

since (# 12)
 August
 once (# 24)

Lists

1. lain — ai, meaning
 grocery — c
 eaten — en
 loaves — ves
 cliffs — ff, s
 grown — ow
2. making (# 49)
 clipping — pp
 butcher — t
3. collar — ll, ar
 o'clock — apostrophe, ck
 heavy — ea
 several — er

Activities

- 2** Write the word from the list that means:
- a) having great weight,
 b) four or five,
 c) persons,
 d) a store where foods are sold,
 e) taken in a motor car.

- 1 Find the word in the list that rhymes with each of these and write them in pairs: prince, explain, tripping, beaten, whiffs, steeple, holler, dollar, blown, biting, breaking.
- A Write in alphabetical order:
- purple, pupil, people, pimple;
 - some, several, many, few;
 - August, autumn, automobile, aunt;
 - greasy, gravy, grassy, greedy;
 - collar, caller, cellar, cooler;
 - pitcher, catcher, butcher, watcher.
- 18 Complete each sentence using a word from the lists that fits the meaning.
- I have only seen him _____ since August.
 - He has _____ there since eight _____.
 - How many _____ of bread have we _____ this week?
 - How many inches have you _____?
- 8 Add ing to: rip, drop, clap, stop, drive, grow, groan, take, lay, lie, leave, buy.
- 14 From the words of Blocks 161-165 make lists such as:
- All the words that show something done in the past; for example, danced, built, etc.
 - All the words that show something being done in the present; for example, cough, weigh, etc.
 - All the words with ea, etc.
-

BLOCK 166

Test-Study

beginning (# 67)	guess (# 51)
Tuesday (# 36)	often (# 84)
library	used (# 13)

Lists

- unnoticed — prefix un-, c

amount — a, ou

visitor — s (z-sound), or

southern — ou (pronunciation)

downpour — ow, ou, compound

cheesecloth — s (z-sound), compound
- Thanksgiving — capital letter

happening — pp

ripening — i
- wrong — w (silent)

correct — rr, c

direction — c, tion

permission — ss, ion

Activities

- 1 Find a word in the lists that rhymes with each of these words and write them in pairs: count, refused, yes, admission, expect, belong, correction, soften, pinning.
- 4 Write the word from the lists that means the opposite of: northern, right, seen, seldom.

- 2 Write the word from the lists that means: taking place, a heavy rainfall, a holiday in October, a material used for dusting and polishing, a guest.
- 10 Write the root words of: unnoticed, happening, ripening, permission.
- 8 Add ly to: wrong, correct, direct.
Add ed to: ripen, rip, permit, visit, amount, guess, pour.
Add ern to: east, north, west.
- A Write in alphabetical order:
a) early, each, Easter, easy, eastern;
b) wrong, write, wrote, written, wrapping;
c) any, amount, again, always, answer, among;
d) collect, correct, connect;
e) inspect, suspect, direct, respect.
- 19 Write a few sentences about visiting cousins at Thanksgiving during which a three-year-old wanders off, unnoticed.

BLOCK 167

Test-Study

stopping
swept
chimney

hurried
women (# 16)
just (# 54)

Lists

1. they're
we've
where's
wouldn't
who'll
he'd } contractions; note the omitted letters and apostrophe
2. wringer — w (silent)
drying — y
ironing — ron (pronunciation)
3. size — z
sighs — ghs
lies — ies
eyes — ye
buys (# 79) — uy
rise — se } same pronunciation; note differences in meaning

Activities

- A Write these sentences using the contractions for the underlined parts:
a) Who will tell us where he has gone?
b) If they are too busy, we will just wait.
c) If we had bought the right size, we would not have had this trouble.
d) He has washed and dried his hands.
- 4 Write these words with their opposites from the lists, in pairs: sells, dawdled, wetting, stands, sink, starting, smiles.
- B According to spelling, match:
a) each of these words with a word from list 3 and write them in pairs:
tries (lies), prize, dyes, guys, wise;

b) each of these words with a word from the test-study list and write them in pairs:

seamen, slept, dripping, rust, worried, money;

c) each of these with one from list 1 and write them in pairs:

you'll, you'd, you've, you're, there's, couldn't.

8 **9** Add ed, er, est, ing, to dry.

C Write the present forms along with these past forms: bought, rose, wrung, hurried, lied, lay, dried, swept, sighed.

5 Write the plurals of: eyelid, eyebrow, eyeglass, eyesight, eyelash, salesman, salesclerk, salesgirl, saleswoman.

12 Make two-word compounds of:
clothes, wringer;
ironing, board;
chimney, sweep.

BLOCK 168

Test-Study

putting	early	(#71)
loose (#28)	piece	(#88)
lose (#29)	forty-fourth	(#42)

Lists

1. post office — two-word compound
bought — ough
address — dd, ss
envelope — en (pronunciation)
separate — ar
blanket — blan (pronunciation)
2. dressed — ss, ed (t pronunciation)
guest — u (silent)
guessed (#51) — ed (t pronunciation) } two different words pronounced
the same; note meaning
3. champion — ion
except — c
accept — cc (ks)
chalk — a, lk (silent l)

Activities

A Write in alphabetical order:

- a) putting, parting, pouting, petting, pasting;
- b) early, easy, each, earth, eaten;
- c) choose, chose, choice, chosen;
- d) piece, price, place, pounce, prince;
- e) chalk, walk, talk, stalk, hawk;
- f) lose, news, shoes, chews;
- g) champion, onion, million, lion;
- h) post office, post card, postage stamp, postman, postmaster;
- i) expect, explain, except, excited.

18 Complete each sentence with a word from the list that fits the meaning:

- a) I know everybody here _____ your new friend.
- b) Why won't he _____ the prize?
- c) Put each picture in a _____ envelope.
- d) Get another _____ off the bed in the _____ room.

- e) We _____ fifty stamps at the _____ .
 f) The stamp I'm _____ on this _____ is the _____ .
 g) It's too _____ to get _____ for the party.
 h) Your bracelet is very _____; watch out you don't _____ it!

B In each sentence replace the underlined word with a word from the list (on the left) that means the same.

- | | |
|---------|---|
| accept | 1. I need somebody to <u>help</u> me. |
| annoy | 2. You <u>look</u> tired |
| appear | 3. Don't <u>bother</u> the captain. |
| assist | 4. Will you <u>take</u> this reward? |
| attempt | 5. He'll <u>try</u> to beat the champion. |

C The following are in alphabetical order. Rearrange them into numerical order and write them in full:

11th,	5th,	1st,	40th,	44th,
4th,	9th,	2nd,	3rd,	12th.

19 Write a few sentences about making and mailing valentines.

20 Proofread your sentences.

BLOCK 169

Test-Study

teasing	every (#75)
choose (#61)	whole (#85)
chews	eighteen

Lists

- amongst — note usage
brakes — k, e
sorry — rr
sorrowfully — ow, ll
wealthy — ea
judge — d (silent); ge (*j-sound*)
- coming (#70) — o
having (#53) — y
Wednesday (#30) — d
- Canada — ada (pronunciation); capital letter
Canadian — ian
banana — note pronunciation
pavement — e

Activities

4 Find the word that means the same as each of these and write them in pairs:
sadly, select, arriving, possessing, each, rich, amid, pestering.

Find the word that means the opposite of each of these and write them in pairs:
part, glad, gladly, going, poor, lacking.

8 A Canadian is a citizen of Canada.

- Write the word that means a citizen of: India, Italy, Russia, Australia.
- Write the names of the countries of which the following are citizens:
Mexican, Persian, Egyptian, Brazilian.

A Write the names of these flavors in the order in which you like them best:

vanilla	orange	strawberry	chocolate
banana	lemon	cherry	raspberry

- 18 Complete each sentence by using a word from the list that fits the meaning:
- If you had a choice, which flavor would you _____?
 - Watch how fast the monkey _____ up the banana!
 - I'm _____ that you skinned your knee on the cement _____
 - You'll find it _____ your dirty clothes.
 - When the driver put on his _____, his car skidded on the wet _____
 - That monkey's eaten _____ one of that _____ bunch of _____ bananas! I think he'll be _____!

- 10 Write the root words of: wealthy, healthy, stealthy.

- 8 Add ing to: please, judge, have, write, begin, choose, pave, make, raise, believe, chew, come, ache, guess.
-

BLOCK 170

Test-Study

half full (#77)	friendless
careful	quietness
awful	sheepish

Lists

- happiness - pp, i
 redness - ss
 reddish - dd
 ugliness - i
 plentiful - i
 thoughtlessness - ough, two suffixes
- business (#7) - i
 wonderful - l
 selfish - lf
- English - Eng (pronunciation) } capital letters
 Polish - pronunciation
 polish - pronunciation - meaning
 radish - d

Activities

- A Match these words in pairs:

Wales	Irish
Poland	English
Ireland	Scottish
Spain	Welsh
England	Polish
Scotland	Spanish

- A
- Add ness to: lovely, cheap, juicy, idle, lonely, happy, blind, deaf.
 - Add ish to: tickle, purple, blue, yellow, red, sick.
 - Add ful to: faith, pain, peace, awe, pail, hope.

- C Match each word in Column 1 with the word in Column 2 that has the same or similar meaning, and write them in pairs.

Column 1
 beauty
 blind
 caution
 disappear

Column 2
 bashful
 carefulness
 faithful
 fearful

evil	heaviness
frightened	loveliness
grief	polish
loyal	quickness
paint	sadness
shine	selfish
shy	sightless
speed	vanish
stingy	varnish
weight	wickedness

- 14 Use the lists of Blocks 166 to 170 to make lists such as:
- words ending in ing, y, etc.;
 - names of things, of actions, etc.;
 - compounds, root words, etc.;
 - words that sound alike or just a little different, but are spelled differently.

BLOCK 171

Test-Study

breaks (#78)	seemed (#98)
freezing	trouble (#44)
family	Yours truly, (#98)
easily (#73)	beginning (#67)

Lists

- clothes – silent th (the most common pronunciation of this word is klɒz)
 prints – pr } pronunciation of these two words is
 prince – ce } very similar – note meaning
 melon – l
 gallon – ll
 salmon – silent l
- writing (#21) – silent w
 much (#66) – ch
 somewhere – compound
 doesn't – oe, apostrophe
 says (#52) – ays, note pronunciation
- honey – ey
 hungry – y
 hundred – re
 wondered – er, ed

Activities

- 4 a) Find the word in the lists that fits best with each of these in meaning and write them in pairs: thirsty (hungry), starting, trout, princess, appeared, smashes, asks, nuisance, garments, typewrites, sugar, printing, pumpkin, quart, thousand, don't.
- b) Find the word in the lists that is opposite in meaning to each of these and write them in pairs: nowhere, knew, well-fed, mends, little, thawing, strangers, slave.
- 5 Write the plural forms of: family, salmon, clothes line, prince, washcloth, clothes pin, princess, clothes hanger, clothes closet.
- 12 Make one-word compounds of:
- melon – water, musk;
 - honey – bee, comb.
- Make a two-word compound of: melon – honey-dew.

- A

a) Write four words to name the different members of a royal family.

b) Write in words:
4 8 14 40 400 40,000 4,000,000
- 10

Write the root words of: hungry, easily, freezing, beginning.
- 9

Add er and est to: easy, hungry, true.
- 13

Write the different words you can make by changing the vowel in:
begin, wondered, prince.
- B

Write “too many”, “too few” or “too much”, “too little” after each of these

A gallon seems (too much or too little).

A hundred seems (too many or too few).

a) A whole salmon seems _____.

b) Forty dollars seems _____.

c) A hundred melons seems _____.

d) Half a gallon seems _____.

e) Four suits seem _____.

f) Eighty cents seems _____.

g) Eighty clothes pins seem _____.
- BLOCK 172
- Test-Study
- | | |
|-------------|-----------------|
| brakes | could (#34) |
| don't (# 5) | busy (#79) |
| won't (#86) | business (# 7) |
| can't (#26) | straight (#100) |
- Lists
1. which (# 1) - wh

whether (#56) - wh, th

whooping cough - wh, ough

whole (#85) - wh

while - wh

whisper - wh

} note differences in pronunciation of the beginning

2. coming (#70) - o

been (#11) - ee

robin - in

ribbon - bb, on

women (#16) - wo (note pronunciation)

3. diamond - a

welcome - l

knuckles - silent k, ck

knot - silent k
- Activities
- 18

Fill each blank with a word from the lists that fits the meaning:

a) Can't you untie the _____ in the _____?

b) I bruised my _____.

c) You _____ come to school _____ you have the _____.

d) The squirrel robbed the _____ of four eggs.

e) Why _____ you ask those _____ to quit wandering across the baseball _____?

f) Step on the _____; you're _____ to a _____ corner.

g) He asked me _____ or not I _____ break it.

- A** Arrange in alphabetical order:
- shoulder, elbow, wrist, thumb, knuckles;
 - whoop, whisper, scream, shout, holler;
 - hip, thigh, knee, calf, ankle, toes;
 - straight, square, strange, squat, strong;
 - knit, knot, kneel, knelt, know, knew, known;
 - who, whose, whole, whom;
 - busy, bossy, buzz, breeze;
 - diamond, ruby, pearl, emerald;
 - whether, weather, wither, wonder, whisper;
 - robin, robbing, robe, ribbon, ribs;
 - don't, doesn't, didn't;
 - cough, coffin, coming, could, count, country.
- B** Make action words by adding en to: straight, short, length, wide, bright.
- C** Match the words in Group 1 with those in Group 2 that name the place in which each is kept. Write them in pairs.

Group 1	Group 2
hair ribbons	bin
diamond brooch	closet
wheat	jewel box
suits of clothes	wallet
pitchers and saucers	cupboard
dollars	drawer

- 11** Write the words in which there are silent letters (could, business, straight, whooping, cough, whole, knuckles, knot).

BLOCK 173

Test-Study

always (#14)	again (#80)
almost	afraid
alarm clock	already
among (#45)	

Lists

- | | | |
|---------|-------------------------|---|
| rotton | — <u>tt</u> , <u>en</u> | } note pronunciations — the schwa sound is spelled differently in each word |
| button | — <u>tt</u> , <u>on</u> | |
| raisin | — <u>in</u> | |
| curtain | — <u>ain</u> | |
| pigeon | — <u>eon</u> | |
| organ | — <u>an</u> | |
- | | |
|--------------|---------------|
| having (#53) | — <u>y</u> |
| heard (#22) | — <u>ea</u> |
| meant (# 6) | — <u>ea</u> |
| built (#47) | — <u>ui</u> |
| bought | — <u>ough</u> |
- | | |
|--------------|-----------------------------------|
| minute (#64) | — <u>ute</u> (note pronunciation) |
| neighbor | — <u>igh</u> |
| honor | — silent <u>h</u> , <u>or</u> |
| hour (#43) | — silent <u>h</u> |

Activities

- A** From this list of twenty-four words in alphabetical order make six lists of words having *the same endings*. You should find four like *rotton*, six like *button*, four like *raisin*, four like *curtain*, three like *pigeon*, and three like *organ*.
- | | | | | | |
|----------|---------|----------|----------|--------|----------|
| African | coffin | fountain | mountain | person | sturgeon |
| American | cotton | happen | muffin | reason | surgeon |
| captain | cousin | kitten | often | robin | wagon |
| certain | dungeon | lesson | orphan | season | written |
- 10** Write the root words of: rotten, having, heard, meant, built and bought.
- 8** Add ing to: build, buy, rot, alarm, honor, button, hear.
- B** a) Add the prefix al to: though, together.
b) Add the prefix a to: like, live, board, drift, float, lone, long, piece.
- C** Match each of these words with a word in the list with which it fits in meaning. Write them in pairs: window blind, dove, currant, violin, listened, zipper, owning, moment, wrist watch, scared.
-

BLOCK 174

Test-Study

color (#48)	lose (#29)
choose (#61)	newspaper
shoes (#94)	knows (#33)
whose	knew (#58)

Lists

- coward — ard

shepherd — h

orchard — ch, ar

bluebird — compound

custard — ar

blistered — bl, ed
- making (#49) — ing

often (#84) — silent t

Tuesday (#36) — ue

Wednesday (#30) — d, nes

February (#32) — ru

} capital letters
- bandage — ge (j-sound)

salve — silent l, e

bruise — ui, s (z-sound)

medicine — c, e

Activities

- 15** Finish each sentence by using a word made by changing the beginning sound of the underlined word:
- On custard I like cream; on a hot dog I like _____.
 - What's mother making? What's she _____?
- 1** Find a word (or words) in the lists that rhyme with each of these. Write them in pairs. chews (5), have, leopard, soften.
- A** Find the word in the list that fits in meaning with each of these. Write them in pairs. select, magazine, ointment, wrap, tint, eagle, pills.
- 4** Find the word in the spelling list that means the opposite of: hero, find, guess, seldom, poison.

- 8 a) Add ed to: bandage, bruise, scare, scar, plaster.
 b) Write the form that shows the past time of:
 (1) know, grow, plow;
 (2) choose, freeze, please;
 (3) make, break, take, bake.
 c) Add ly to: coward.
- 11 Write the words in which there are silent letters. (knows, knew, shepherd, often, Wednesday, salve)
- 12 a) Make one-word compounds of: news — boy, cast, print, stand.
 b) Make two-word compounds of: medicine — man, chest, bottle.
- 19 Write a few sentences about having a slight accident — a cut, scratch, burn or bruise — and how it was cared for.
-

BLOCK 175

Test-Study

doctor (#55)	just (#54)
passed	none (#82)
asked	once (#24)
their (# 2)	would (#25)
there (# 3)	

Lists

- | | | |
|--------|-------------------------|--|
| poet | — <u>oe</u> | } note pronunciation — two and three syllables |
| poem | — <u>oe</u> | |
| poetry | — <u>oe</u> | |
| author | — <u>au</u> , <u>or</u> | |
| verse | — <u>s</u> | |
| title | — <u>le</u> | |
- | | |
|---------------|--|
| very (#81) | — <u>er</u> |
| circle | — <u>c</u> (<u>s</u> -sound), <u>c</u> (<u>k</u> -sound) |
| fixed | — <u>ed</u> (<u>t</u> -sound) |
| friend (#9) | — <u>ie</u> |
| instead (#72) | — <u>ea</u> |
- | | |
|-----------|--|
| half-past | — hyphen |
| crowd | — <u>ow</u> |
| proud | — <u>ou</u> |
| plowed | — <u>ow</u> , <u>ed</u> (<u>d</u> -sound) |

Activities

- A Write other words ending in *or* like *doctor* and *author* which show the thing done or the kind of work done. Use these root words: act, visit, sail, inspect, direct.
- 15 16 Change the beginning sounds to make different words from:
 proud (cloud, loud)
 plowed (bowed)
 would (should, could)
 fixed (mixed)
- B Write in alphabetical order:
 a) title, whistle, battle, kettle, rattle, cattle, bottle, settle, gentle, tattle;
 b) circle, buckle, ankle, tickle.

- 18 Use words from the list which fit the meaning in these sentences:
- The _____ is very _____ of the rhymes he used in the fourth _____ of his _____.
 - The _____ is coming at _____ two to see his patients.
 - I _____ like to have this alarm clock _____ at _____, please.
 - _____ of them remembered where they had left _____ shoe.
 - Wasn't that a _____ of yours who _____ by?

- B Find a word in the lists related in meaning to each of these. Write them in pairs: surgeon, repaired, companion, questioned, stanza.

- 4 Find the word in the lists whose meaning is opposite to each of these and write them in pairs. enemy, answered, damaged, ashamed, many.

BLOCK 176

Test-Study

important	unwrap
interesting	said (#92)
unless	wear (#37)
until	quite

Lists

- | | | |
|--------------|-----------------|-----------------|
| impatient | - <u>tient</u> | } note prefixes |
| impossible | - <u>ss</u> | |
| impolite | - <u>o</u> | |
| uncertain | - <u>c, ai</u> | |
| disappointed | - <u>pp</u> | |
| scissors | - <u>sc, ss</u> | |
- | | |
|---------------|-------------|
| forty (#42) | - <u>or</u> |
| believe (#57) | - <u>ie</u> |
| separate (#4) | - <u>ar</u> |
| since (#12) | - <u>ce</u> |
| choir | - <u>ch</u> |
- | | |
|----------|-------------------------------|
| improve | - <u>o</u> |
| imagine | - <u>g</u> (<u>j-sound</u>) |
| imitate | - <u>i</u> |
| slippery | - <u>pp</u> |

Activities

- 4 Find the word in the lists that means the same or somewhat the same as: very, copy, not sure, unsatisfied, necessary, trust, replied, get better, uncover, fancy, rude, after, restless.

- 18 Fill the blanks with words from the lists:
- It can't be done! It's _____ impossible!
 - Do the members of your church _____ gowns?
 - I can't _____ this parcel _____ I find the _____ and cut this knot.
 - If you _____ the writing on the chalkboard, I _____ your writing will _____.
 - _____ your rubbers today; the sidewalks are _____.
 - This jigsaw puzzle looks _____. It's made up of _____ pieces.

- 8 Add ing to: disappoint, separate, imagine, slip, believe, improve, imitate, wrap

- 9 Add er and est to: slippery.
- A Write in alphabetical order: since, wince, bounce, fence, dunce, mince, prince, chance, once.
- 19 Write a few sentences about the arrival of a large, well-wrapped, unexpected, interesting-looking parcel which is very hard to open, and tell what the surprise turned out to be.
- 20 Proofread your sentences.
-

BLOCK 177

Test-Study

any (#65)	hurry
two (#39)	money
too (#40)	really
many (# 8)	

Lists

- worse — or

anxious — x, ious

tongue — o, ue

tomatoes — oe

pianos — i

because — au
- used (#13) — s (z-sound)

mistake — s

headache — che, compound

spoil — oi

poison — oi, o
- collect — ll, c

raise (#89) — ai, s (z-sound)

quiet — ie

huge — ge (j-sound)

Activities

- 1 Write the word that rhymes with each of these. Write them in pairs. worry, stung, prays, funny, paws, beefsteak, penny, glue, boil, expect, try it.
- 2 Write the word that means: gather, stillness, immense, worried, error, ruin.
- 8 (1) Add ed to: hurry, spoil, poison, collect, raise.
 (2) Add or and ion to: collect.
 (3) Add ly to: anxious, hurried, quiet.
- 5 Write the plurals of: tongue, mistake, potato, banjo.
- 10 Write the root word of: really, truly, beautifully.
- A Write in alphabetical order:
- huge, cage, wages, page, Roger;
 - hug, dug, bug, rug;
 - edge, bridge, nudge, fudge, judge, budge;
 - worse, horse, of course, purse, nurse;
 - hurry, berry, carry, cherry, cheery, bury;
 - raise, rays, rose, rise, risen.

BLOCK 178

Test-Study

enough (#97)	although
quilt	through (#74)
suit	were
cuff	where (#15)

Lists

1. squirrel - squ, rr
 barrel - a, rr
 Christmas carol - carol (note pronunciation)
 piece (#88) - ie, ce
 hustle - silent t
 tussle - ss
2. buy (#79) - uy
 nickel - ck, el
 pencil - c
 people - eo, le
 castle - silent t, le
3. towel - el
 travel - el
 parcel - c, el
 shovel - el

Activities

- 2 Find the word in the lists that makes a pair in meaning with each of these:
 in what place, bundle, part, chipmunk, hasten, blanket, sufficient, keg, persons
 quarter, hymn, crayon, journey, spade, fort, wrestle, purchase, washrag, costume
 even though, across, collar.
- 8 a) Add er to: buy, travel, shovel.
 b) Add ing to: shovel, travel, hustle.
 c) Add ed to: quilt, shovel, tussle, travel.
- 7 Write the names of the things sketched on the board; for example:
 castle collar squirrel pencil
 suit shovel quilt towel
- 3 Write these sentences changing the underlined word to one from the list:
 a) Doesn't this blue ribbon please you?
 b) Where's that shiny new dime?
 c) They didn't know where you hid.
 d) That's an interesting bit of poetry.
 e) Steel is harder than iron.
 f) I'd like to cruise around the world.
- 15 Make different words by changing the beginning sound of:
 cuff (muff, stuff, puff, gruff);
 piece (niece);
 buy (guy);
- A Write in alphabetical order:
 a) tussle, tassel, tissue, thistle;
 b) muscle, muzzle, middle, model;
 c) title, total, terrible, towel;
 d) parcel, paddle, pupil, petal;
 e) piece, grease, geese, fleece;
 f) fruit, shoot, brute, route;
 g) where, dare, pair, wear, were.

BLOCK 179

Test-Study

arithmetic	except
early (#71)	expect
easy (#73)	accept
every (#75)	wrote (#96)

Lists

1. measure — s (note pronunciation)
 sum
 problem — bl
 question — tion
 exercise — c (s-sound), s (z-sound)
 equal — al
2. read (past tense) (#91) — ea
 sure (#27) — s (sh-sound)
 sugar (#99) — s (sh-sound), ar
 answer (#38) — silent w
 some (#10) — o, e
3. noise — oi, s
 chocolate — o
 choice — ce
 juice — ui, ce

Activities

- 1** Write words that rhyme with:
 measure (pleasure, treasure);
 answer (dancer, cancer);
 noise (boys, etc.);
 juice (loose, goose, Bruce, truce);
 wrote (boat, float, note);
 accept (swept, slept, crept).
- 13** Write different words made by changing the vowel sound in: wrote, sum, some, sure.
- A** Arrange in alphabetical order:
 a) early, earth, earnest, Earl, earthquake;
 b) each, eager, easy, eagle, Easter, east, eaten, Eaton, earache, eastern;
 c) sum, summer, somersault;
 d) question, quiet, quite, quit, queen, queer;
 e) juice, Jews, June, Judy, geranium;
 f) exercise, exam, exit, extra;
 g) problem, emblem, kingdom, tantrum;
 h) Fred, instead, read, fed, shed;
 i) eyes, tries, prize, exercise, surprise;
 j) choice, voice, rejoice, Joyce.
- 8 9** Add y, then er and est to: noise, juice, nose, shade.
 Add er and est to: easy, early, sure, choice.
- 19** Write a few sentences about how you solved a hard problem in arithmetic.

B

Here are the words that people seem to misspell most often. The one they have the most trouble with comes first, with the others in order of their difficulty. Take one initial letter at a time and make an alphabetical list of them

1-20	21-40	41-60	61-80	81-100
which	writing	ready	choose	very
their	heard	forty	tired	none
there	does	hour	grammar	week
separate	once	trouble	minute	often
don't	would	among	any	whole
meant	can't	busy	much	won't
business	sure	built	beginning	cough
many	loose	cover	blue	piece
friend	lose	making	though	raise
some	Wednesday	dear	coming	ache
been	country	guess	early	read
since	February	says	instead	said
used	know	having	easy	hoarse
always	could	just	through	shoes
where	seems	doctor	every	tonight
women	Tuesday	whether	they	wrote
done	wear	believe	half	enough
hear	answer	knew	break	truly
here	two	laid	buy	sugar
write	too	tear	again	straight

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LESSON 1

The purpose of this lesson is to make pupils aware of the importance of using the Table of Contents, not only in the reader, but in other books as well. Using a Table of Contents quickly and efficiently is an important reference and study skill.



Avoid calling the Table of Contents an "index." The index is a much more detailed listing and is always at the end of a book. The use of an index will be taught later in the program.

1. Review with the pupils the meaning of "Table of Contents." Pay particular attention to the meaning of the word *contents*. Point out that many books title these pages just "Contents." Establish where in a book one would find the "Contents."

Have the pupils locate the "Contents" pages in the reader *Flying Free*.

2. Point out the significance of the titles "On My Own," "Living with Others," "People I Know," "All Around Us," and "Imagine That!" Have the pupils speculate about the kinds of selections they will find in each section.

3. Ask the pupils to find the page numbers for a number of selections. Then give them the page numbers and have them find the name of the selections that begin on those pages.

4. Have the pupils use other books such as science books, social studies books, story books, and so on. Have them decide what kinds of information the Table of Contents in the books give the reader.

LESSON 2

The objective of this and the following lesson is to teach pupils to recognize the emotional reactions of story characters. This skill has been taught and applied in earlier levels of the program; but continued instruction is needed to reinforce the skill already developed and to prepare pupils for the demands of more difficult material.

In stories concerned with personal relationships, the recognition of the emotional reactions of characters often provides the key to understanding the author's ideas; yet these are usually *implied* rather than stated. The skilled reader recognizes and interprets the many clues provided by most writers. Clues to the emotional reactions of a character are frequently found in:

1. the total story situation (as an accident, a picnic, etc.);
2. the actions of the character;
3. a description of the character;
4. conversation of the character;
5. conversations *about* the character;
6. reactions of others to the character;
7. explanatory words: *said, exclaimed, screamed*;
8. direct description of the emotional reaction.

It is of course essential that the reader relate the reaction of the story characters to his own experience.

In discussing emotional reactions encourage pupils to use precise vocabulary. By this time, they should have, in their speaking vocabulary, many words to describe emotions. Teach them to be discriminating in their use. (For example, *angry, furious, cross*, describe different degrees of the same emotion and would not be used in the same situation.)

GROUP A

Pupils read
STORIES TO
STUDY A,
Pages 1-2

Use the story "The Family Who Never Had Roller Skates."

Before pupils begin to read, establish the story as one taking place long ago before people had cars. Have the pupils examine the illustration on page 1.

As the story is read, bring out the contrast between the feelings of the adult Pettingills and the children.

Have the story read in sections as indicated. The discussion following each should focus attention on the emotional reactions and how they were indicated in the story. Note that in most instances the emotions must be inferred from the situation.

Section 1

Consider the gaiety of the scene described in the first paragraph.

Have the pupils suggest how the Pettingill children feel. (Note that the author does not, in this section, indicate their feelings. Pupils must draw on their own experience to decide.) Encourage pupils to give *their* reactions to the adults' comments.

Section 2

Pupils have hypothesized how the children feel. After reading section 2 have them support or discount their first ideas with evidence from the story.

Section 3

Discuss what (1) Cousin Margaret, and (2) the girls, think about as they walk down the street. Discuss why the children are so unhappy when they come home from shopping.

Section 4

Discuss the changing emotions of Papa and the girls. (Be sure pupils justify their ideas by reference to the story.) Establish the probable feelings of the girls as Cousin Margaret and Mama suggest remedies.

Section 5

Have the pupils compare the reactions to the doctor's prescription — and its eventual effect on the family members.

GROUP B

Pupils read
STORIES TO
STUDY B,
Pages 1-2

Use the story, "The Circus." Have it read in sections as indicated.

The discussion following each should focus attention on the emotional reactions, and how they were indicated. Note that pupils' previous experience plays an important role in identifying emotions.

Suggested questions:

Section 1

How can you tell Billy is excited about the circus?
(Pupils might underline clues.)

How do you think he feels as he waits for his dad?

Section 2

The story doesn't tell how Billy told his father the news.

How do you think he spoke? Why?

How does Billy show how important the circus is to him?

How do you think Billy's mother will begin to feel about it?

Section 3

How do you think Hans and John really feel about not going to the circus?

Section 4

Do you think Billy will still be excited about the circus?

Section 5

How will Billy feel now?

What might he suggest?

Section 6

Has ^{Billy}~~Peter~~ given up? What word would describe how he felt now about getting to the circus?

Section 7

How does **Peter** feel about his plan?
(Bring out the two sides to his feelings.)

Section 8

Which of the four boys do you think would be happiest
about the plan?

Independent Exercise

ON YOUR OWN

Stories to Study B: ON YOUR OWN, Page 2

Sensing
emotional
reactions

LESSON 3

Follow the same procedure as was used in Lesson 2. Again the emotions are implied by the situation rather than explicitly stated.

Use the story, "Gallons of Milk."

Have the pupils read the story in sections as indicated. Following the reading of each section discuss Ginny's feelings and the way in which the author has indicated them.

Section 1

Bring out Ginny's obvious loneliness indicated by, for example, her lonely walk to the mail-box; her longing to play with the family; her envy of the cluttered yard; but primarily by her knowledge of her neighbors and their habits which must have come from long periods of watching from the sidelines.

Section 2

Consider Ginny's feelings. Pupils might underline phrases the author has used to indicate her fright. Have pupils anticipate the family's reaction.

Section 3

Compare the actual reaction with the one predicted. Be sure pupils note Ginny's three friendly overtures and the reaction to each.

Discuss how she probably feels. Again have the pupils note actual statements in the story that support their idea, and the extent to which they have called on their own experience.

Section 4

Have the pupils consider the meaning of the last sentence. In doing so they should discuss Ginny's probable feelings from the time Mr. Herbert arrived.

Section 5

Have the pupils explain why Ginny felt Stan's words were "the most beautiful speech she had ever heard."

In discussing Ginny's feelings in section 5, encourage pupils to recognize that Ginny, while happy enough, is likely still uncertain in her new situation.

Following the reading the pupils might compare the Herberts' behavior in sections 3 and 5 and try to account for it. (They should note that the comments made in section 5 indicate they have been as interested in Ginny as she was in them.)

Independent Exercise

exercise

Stories to Study A: Page 6

GROUP A
Pupils read
STORIES TO
STUDY A,
Pages 3-5

GROUP B
Pupils read
STORIES TO
STUDY B,
Page 3

Use the story "The Golden Fish." Direct attention to the emotions of the old man and his wife. These are not always directly stated but can be inferred.

Suggested questions:

- Section 1

How would the old man feel when he first caught the fish? when it spoke?

What will he do? (Pupils should note that the old man is likely both tired and hungry so might well consider keeping the fish.)
- Section 2

How did the man feel when he heard the fish's promise?
How do you think he felt about going back to ask for help?
How did his wife show how she felt about his letting the fish go?
- Section 3

How does the old man feel now?
Do you think he believes the fish can help him now?
- Section 4

Why did the old man run home?
Why was he delighted?
- Section 5

How does the old woman feel about her fine new things?
What word describes her?
- Section 6

How does the old man feel about his greedy wife's wishes?
- Section 7

Who is angry now? How does he show it?
- Section 8

How do you think the old man feels at having things back to normal again?

Independent Exercises

exercises *Stories to Study B: Pages 5, 6*

Noting
details

LESSON 4

The purpose of this lesson is to have pupils read to find specific details asked for in preliminary questions.

Pupils read
STORIES TO
STUDY,
Pages 7-9

Use the story "The Seven Sneezes."

Before the pupils read discuss the following ideas. This discussion prepares the pupils for concentration on the task of looking for, and remembering, details.

- possible clues
from the story,
the task,
and the reader's
background
- (1) The title (a make-believe story of a strange mix-up due to changes caused by seven sneezes.)

(2) "Change" indicates important facts about *before* and *after*.

- (3) Number words provide a guide when reading for details.
- (4) The reader's ideas about possible reactions of characters, likely sequence of events, and probable outcome help to focus attention on relevant details.
- (5) Pupils must, as they read, keep in mind the preliminary question.

Have the story read in sections as indicated. Pose the question before the reading of each section. After each section, have the pupils answer the question. Discuss the kind of reading and thinking that made it possible for pupils to answer the question (careful reading; keeping in mind the question).

Suggested questions:

Section 1	What details of the appearance of the three animals are we given?
Section 2	How many times did the ragman sneeze? What happened to him?
Section 3	What changes took place in the animals? Why?
Section 4	What was the reaction of the animals? (in the correct sequence)
Section 5	How many sneezes remain? What had resulted from these four sneezes?
Section 6	What reasons did the animals and the children give for wanting to change back to their original appearance?
Section 7	What were the results of the ragman's sneezes this time?

Extra questions for Group A

- How many sneezes were there in section 7?
- Which paragraph could be left out of section 1 without changing the plot?
- What was the most powerful thing that a sneeze did?
- Who helped the ragman work his magic?

Independent Exercise

Stories to Study A and B: ON YOUR OWN, Page 9

LESSON 5

Pupils read
STORIES TO
STUDY, Page 10

Use the selection "Catch the Feather."

Section 1

a purpose,
previous
experience,
and anticipation
are keys to
selection and
retention of
details

Tell pupils that the purpose for which they will read this story is to ascertain specific details; details about a game which is the title of the story. Have the title read aloud. Direct pupils to read section 1 and discover who plays this game and how we can see such a game.

Ask the pupils what type of information they might expect to read next. Ask what kinds of things they would want to know in order to play a game. Pupils should realize that anticipation of expected information and recall of similar experiences help one to select and remember details. For example, in any game, sequence is important and thus the alert student will be ready not only to find the details but also to remember them in the correct order.

Section 2

visual imagery,
logical sequence,
key words help
you remember
details

Have pupils read section 2 for details of how to play the game. After the reading and the answers, have the pupils tell the methods they used that helped them to remember the details:

- read for key and descriptive words;
- form visual images;
- think in sequence; beginning, middle, end.

Section 3

Write on the board, "what, who, where, when, how, why." Tell pupils that details are usually answers to these questions. Write "click" beside "what." Have pupils read section 3 to find the details that answer the other questions about the "click." Write their answers on the board beside each question word. Check the paragraph to see if there are important details which aren't related to the question words.

Section 4

List the various techniques which aid in retention of details: sequence, visual imagery, answers to question words. Have pupils choose and use one of these methods reading section 4 for details.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 10

LESSON 6

Pupils read
STORIES TO
STUDY,
Pages 11-12

Review the meaning of the expression, "reading between the lines." Be sure that pupils understand that inferences made by the reader must be based on story content, but at the same time should reflect the individual reader's experience and ideas.

Have the pupils read the story, "Golden Windows" in sections as indicated. Follow the reading of each ask questions which can only be answered by making an inference.

Remember the purpose is not merely to have pupils answer correctly but to develop an understanding of how answers were arrived at. Have them support their answers by reference (1) to the story, and (2) to their own experience. Encourage differences of opinion in instances where different experience leads to different, but *valid*, answers.



Suggested questions:

- Section 1 What jobs did the boy do?
 Why did he climb to the top of the hill every evening?
 How does the author tell us that the boy is not lonesome as he walks along?
- Section 2 Why did it seem the shutters were up?
 What is the lady in the house like?
- Section 3 Why do you think the boy and girl became friends?
- Section 4 What made the windows golden?
 Do you think the boy will still climb the hill to look at the golden windows?

Independent Exercise

ON YOUR OWN

*Stories to Study A and B: ON YOUR OWN, Page 12*Inferring **LESSON 7**

Follow the same procedure as in the previous lesson. Be sure pupils recognize that the answers to your questions are not specifically stated in the story; but that the story provides clues to the answers.

GROUP A

Pupils read

**STORIES TO
STUDY A,
Pages 13-14**

Use the story "The Lion-Hearted Kitten."

Suggested questions:

- Section 1 How do you know the kitten was indeed very brave?
 How do you think he felt when the wolf came along?
- Section 2 Was the kitten afraid when he met the wolf?
 Why did he ask the wolf how to roast lamb?
 Why do you think the kitten sat down and washed his face?
 Why did the wolf run away?
- Section 3 How do you think the kitten feels?
 Do you think she expects her trick to work again?
- Section 4 Did the kitten think her first trick would fool the snake?
 Why is the kitten so frightened of the tigress?
- Section 5 How do you know the kitten is very frightened as he waits for the tigress to reply?
 Why did the tigress study the kitten so carefully?
 Was the kitten's last trick a good one? How do you know?

Independent Exercises

*Stories to Study A:*ON YOUR OWN
exercise

1. ON YOUR OWN, Page 14
2. Page 15

GROUP B
Pupils read
STORIES TO
STUDY B,
Pages 6-7

Use the story, "Cheese, Peas, and Chocolate Pudding."

Suggested questions:

- | | |
|-----------|--|
| Section 1 | Is the boy's mother satisfied with his meals?
Do you think the little boy would like the lamb chop? |
| Section 2 | Why won't the boy try the lamb chops or the carrot? |
| Section 3 | What words tell that the boy would really like some Jello? |
| Section 4 | What game was the little boy playing?
How do you know his big brother likes to pretend with him?
Do you think it was an accident that his brother dropped something in the little boy's mouth? |
| Section 5 | How did the big brother know the little boy wanted more hamburger?
How long do you think it was until he tried something else new? |

Independent Exercises

Stories to Study B:

1. ON YOUR OWN, Page 14
2. Page 15

ON YOUR OWN
exercise

Making
judgments

LESSON 8

Skilled readers have learned to judge critically ideas and concepts met in print. It is of utmost importance that children develop this skill to a high level and practise it when reading both informational and story-type material.

Before forming a judgment the reader must understand the author's idea, both stated and implied. In forming his judgment he must relate the author's ideas to his own values and beliefs. Since judgments are based on personal values, expect (and accept, if they can be supported) different views. Encourage discussion of the different ideas, but do not expect complete agreement. Teach children to "agree to disagree."

Pupils read
STORIES TO
STUDY,
Pages 16-17

When reading story material, judgments are usually related to the actions of story characters. Guide the reading of the story, "Jerry the Boy Magician" to focus attention on details basic to making judgments. When a judgment is made be sure children can support it.

Suggested questions:

- | | |
|-----------|--|
| Section 1 | What does the title tell us about Jerry?
What magic trick did he do?
What did the children want to know? |
| judgment | Should Jerry have told them how he did his trick? |
| Section 2 | Who is Mr. Stone?
Why did he call Jerry?
What surprised Jerry's mother? |
| judgment | Do you think Jerry is right to charge Mr. Stone? |

Section 3

How did Jerry learn to be a magician?
What would an adult magician charge?

judgment

Do you think now that Jerry should charge?

Section 4

What new trick has Jerry learned?
Did the children enjoy the show?
Where did Jerry really get the money he gave for the television set?
What else did Jerry donate to the hospital?

judgment

Do you think Jerry did the right thing?

Making
judgments

LESSON 9

Follow the same procedure as in Lesson 8. Encourage pupils to share their opinions. Remember there is no single "right" answer to a question involving judgment.

Use the story, "Listen to the Wind."

Pupils read
STORIES TO
STUDY,
Pages 18-19

Suggested questions:

Section 1

Why did the forest people take their problems to Mr. Bear?
What was Mr. Bear doing when Mrs. Robin came to him?
What did she want?

judgment

Was she right to come to Mr. Bear?
(Pupils should note points on both sides of the question — the squirrels' rights in the forest; disturbing Mr. Bear as he relaxes in his favorite spot; Mr. Bear's position as the wisest of the forest animals; Mrs. Robin's problem.)

Section 2

How do you know the squirrels were being very noisy?
What are they fighting about?

judgment

Is red squirrel right to be angry at gray squirrel?

Section 3

What did Mr. Bear say he would do?
What did he tell the squirrels to do?
Why did he tell the squirrels to listen to the wind? (Group A)
What happened when the squirrels listened to the soft sounds of the wind? (Group B)
Did Mr. Bear know this would happen?
Did he mean it when he said, "I'll tell you how to find the pine cones?"

judgment

Was Mr. Bear right to trick the squirrels this way?

Independent Exercise

exercise

Stories to Study A and B: Page 20

Understanding
the main idea

LESSON 10

The ability to isolate and to understand main ideas is an important reading skill for any type of material. But it is particularly important in study-type reading in the context of subjects. The purpose of the next two lessons is to teach pupils what to look for when finding main ideas.

STORIES TO
STUDY,
Page 10

main ideas
stated in:
title
key words
phrases
sentences

Re-use the selection "Catch the Feather." Pupils have already studied the story, reading for details.

- 1. Have pupils recall that the main idea can be stated in – a title
 - key words
 - a phrase
 - a sentence

- 2. Have pupils re-read the selection quickly.

Ask them to suggest another title that will provide a clearer statement of the main idea.

- 3. Consider one paragraph at a time and note on the board key words, phrases, or sentences that state main ideas. Pupils could underline these in their books, when they are stated clearly, as in paragraph 1: "*birds play games.*"

In some instances the main idea will not be stated concisely and pupils will have to summarize in a sentence; for example, "Swallows try to catch a feather dropped by the leader."

a main idea
for each
section

- 4. This selection provides a good example of the combination of several main ideas. Have pupils read to discover at which point the author's discussion of each main idea ends. They will see that the story is divided into several parts:

- Introduction – Section 1
- How to play the game – Section 2
- The Birds Make a Mistake – Section 3
- The Author Joins in a Game – Section 4

Understanding
the main idea

LESSON 11

Pupils read
STORIES TO
STUDY,
Page 21

by clarifying
a generalization,
determining
mood, combining
ideas

Use the selection, "The Fishin' Summer."

- 1. Explain to pupils that sometimes main ideas are not stated precisely. Then the reader must read between the lines, evaluate the information, and interpret it in light of the story situation and the reader's own experience and knowledge.
- 2. Introduce the story and ask pupils to read the first paragraph to find statements that may be imprecise (*hundreds* of fishing ships). Ask why pupils think this may be an exaggeration ("or so it seemed"). Discuss the accuracy of the phrase "as far as eye could see," (in one direction only?)

Have pupils give the main idea of this paragraph.

3. Follow a similar procedure in the second paragraph. Have pupils give adjectives that describe the way that Willy feels (excited, etc.). Discuss the possible importance of his emotional reaction as a main idea; then ask them to find out if his excitement was a factor, by reading on in the story until they find supporting evidence ("Willy couldn't wait . . .").

4. Use the following questions to help pupils to realize that the main idea isn't always clearly stated in the form of a topic sentence, key words, or phrases.

Have pupils underline the parts of the story that answer the questions. For each question several factors contribute to the answer and to the main idea. Help pupils to combine these into a single statement of the main idea.

Suggested questions:

How do you know that summer fishing is a family affair?
 How do you know that Willy had been to the fishing camp before?
 Which parts of the story tell that the family were concerned about Willy's accident?
 How did Willy feel during the summer?
 Find two reasons why Willy was the one to see the iceberg?
 How do you know that his warning was valuable and important?

5. Have the pupils provide suitable endings for the following sentence — endings that will convey the main idea of the whole selection.

"Willy saved the nets even if _____."

6. Have pupils state the main ideas of the story in order. Contrast this factual account with the author's version and discuss the value and purpose of each.

Independent Exercise

exercise

Stories to Study A and B: Page 22

LESSON 12

Forming
 sensory
 impressions
 —visual
 —auditory

The purpose of this lesson is to teach pupils to form vivid sensory impressions as they read. While they will not necessarily be prepared to verbalize all of these, they should be encouraged to do so at times.

Pupils should learn to notice words or phrases the author uses to clarify sensory impressions; and should recognize the importance of past experience in bringing the words to life.

Be sure too, that pupils recognize that the author is the authority and narrows the role of the reader's experience. For example, if the author writes "a big dog" the reader can visualize any color and any breed—provided it is *big*; if the author writes "a big black dog," he imposes a further limitation; "a big black retriever" leaves less scope for the reader's imagination and provides a more definitive picture.

Re-use the story "Listen to the Wind."

Suggested Procedure:

Have the pupils re-read silently section 1. Have several pupils describe Mr. Bear's favorite spot as they picture it. *Then* have them underline words or phrases in the story that contributed to the picture.

Instruct the pupils to think about how Mrs. Robin spoke. Then have them underline words or phrases that indicated how she would sound.

STORIES TO
 STUDY,
 Pages 18-19

Section 1

Section 2

Have the first paragraph of section 2 read silently. Have a pupil tell what he would have (i) seen (ii) heard if he had observed the bear and the robin. (Some pupils should note the change from *quiet* to *noise* as the bear and the robin approach the squirrels.)

Ask: How does the author help you to (i) see, (ii) hear, the squirrels?

Have the rest of section 2 read silently. Have a pupil describe the squirrels and the argument as it appears to him. Discuss how the author has helped us to see and hear them so clearly. Bring out the exclamatory sentences; the words of the argument (a familiar pattern to many third graders); the use of 'screamed,' 'scolded'; the complete absorption of the squirrels in the quarrel; the actions of the squirrels.

Have the pupils find three ways the author describes Mr. Bear's tone of voice.

Section 3

Have the pupils find the sentence that describes the squirrels in the fork of the tree. Ask them to close their eyes and picture the squirrels. Then have them check the details the author gave to make a clear picture.

Have the pupils find all the words and phrases that make us feel the wind is playing a lullaby.

Have the pupils close their eyes and listen as you read the entire story.

Independent Exercise

exercise

Stories to Study A and B: Page 23

Understanding
sentence
meaning—
direct
narration

LESSON 13

The purpose of this lesson is to review the direct narration pattern in different types of sentences. In addition, identification of the speaker and the interpretation of the explanatory verbs or phrases will be emphasized.

Pupils read
STORIES TO
STUDY,
Page 24

identifying the
speaker and
interpreting
explanatory
verbs or
phrases

Use the selection, "How a Clever Trick Saved a Life."

1. Have the pupils read the story to find out how many characters take part in the conversation.

Point out that knowledge of the characters in a story helps one to identify the speakers, and that usually speakers alternate in a conversation. Sometimes one character says more than the other and thus several sentences may be included in one speech.

2. Examine each paragraph in the conversation and discuss using questions such as the following:

- a) Who is speaking? How do you know?
- b) What did he say? How do you know?
- c) What word is used to tell how the speaker spoke?
- d) Do either these words or the punctuation marks help you to understand the way the characters feel? How and why?

oral
interpretation

3. Have the conversation read orally by two pupils. The oral reading serves to emphasize the use of the indirect parts of the sentences in writing. When two pupils read orally a conversation such as this, there is no need for the readers to say "said the cat," "he thought," "Then the bird said to the cat," and so on. Each reader is pretending to be the cat or the bird, so the audience knows who is speaking without being told.

Before reading, there must be silent preparation. The rest of the class should act as an audience.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 24

LESSON 14

Understanding
sentence
meaning—
pronoun
reference

Use the following selections in *Stories to Study*: "Catch the Feather," page 10;
"How a Clever Trick Saved a Life," page 24.

"Catch the
Feather"

1. In "Catch the Feather" pronouns are used as indirect references. This will be new to many pupils. Use the following examples for discussion:

GROUP A

Section 1 — *who* referring to *anyone*
Section 3 — *I* referring to *the author*
Section 4 — *you* referring to *the reader*

GROUP B

Section 1 — *you* referring to *the reader*
Section 3 — *I* referring to *the author*
Section 4 — *you* referring to *the reader*

2. In section 2, the pronoun *it* is used frequently. Have pupils underline the word and then read the paragraph substituting the correct noun for *it* each time *it* appears. Discuss errors and confusion in meaning caused by them.

Clever Trick
aved a Life"

3. In "How a Clever Trick Saved a Life," many pronouns are used to refer to each character. In addition to indicating exactly who is speaking, pronouns provide information about the speaker.

Have the pupils select all the pronouns that are used for each of the characters. List these separately on the board. Examine the lists and discuss (a) the use of *she*, *her*, *him*, *he*, to indicate sex (b) the repetition of *I* and *you* in reference to the cat indicating that she is the chief topic of conversation.

Tell pupils that the repeated use of *I* in conversation can mean that the speaker feels that he's very important. Ask them to find the paragraph where each character, by his repeated use of *I*, gives this impression.

Sensing
emotional
reactions—
clues to
character
traits

LESSON 15

Lessons 2 and 3 directed pupils' attention to the emotional reactions of story characters and to the methods used by the author to suggest the emotions. Pupils should be aware that the reactions of an individual in any situation are partly determined by that person's character. In this, and the following lesson, pupils are directed in recognizing character as revealed by emotional reactions.

The same basic procedure as was used in Lessons 2 and 3 should be used again, but in addition pupils should look for evidence of character traits.

Use the story "The Tar-Baby." Have it read in sections as indicated.

Pupils read
STORIES TO
STUDY,
Pages 25-26

Suggested questions:

Section 1

Why is Brer Fox angry?
What do you learn about Brer Rabbit?

Section 2

How does Brer Rabbit feel this fine morning?
How can you tell?
What do you suppose Brer Fox is thinking now?

- Section 3

How have Brer Rabbit's feelings changed? Why?
What does this tell you about him?
- Section 4

How did Brer Rabbit feel when the Tar-Baby wouldn't let go of his hand?
What did he do? What should he have realized? Why didn't he?
How do you think he felt when Brer Fox appeared?
- Section 5

How is Brer Fox feeling?
Why is he so satisfied?
- Section 6

How is Brer Rabbit feeling now? How does Brer Fox feel?
How do you feel toward Brer Fox? Why?
- Section 7

Was Brer Rabbit really frightened when he begged Brer Fox not to throw him in the brier patch?
How does Brer Fox feel in the end?
Are you pleased that Brer Rabbit escaped? Why? or Why not?

As pupils answer the last question consider the characters of the fox and the rabbit. Usually the happy-go-lucky rabbit is favored over the crafty, mean fox.

Sensing
emotional
reactions

LESSON 16

Follow the same procedure as used in Lesson 15.

Use the story "To Your Good Health." Have it read in sections as indicated. A suggested question pattern follows.

Pupils read
STORIES TO
STUDY,
Pages 27-28-29

- Section 1

How did the Tsar (king) feel when everyone said, "To your good health"?
Was this a very important thing for people to say?
How did the Tsar (king) feel when the shepherd refused to say it?
What kind of person would get so angry over such an unimportant thing?
How did the shepherd feel when he was brought before the Tsar? (Group A)
What kind of person was the shepherd?
- Section 2

How does the author show that the Tsar (king) is very excited?
How does the shepherd speak when he answers him?
What does their conversation tell you about the two men?
- Section 3

Why did the Tsar have the shepherd thrown to the bear? (Do not accept simply "Because he wouldn't say . . ." but encourage pupils to look beyond this and see his uncontrollable anger over his wounded pride.)
How did the shepherd feel? How did he act?
- Section 4

Did the king act as you expected he would when the shepherd was brought back? Why did you expect this?
How would you have felt if you had been the king?
What would you have done if you had been the shepherd? What did he do?
We know the shepherd is brave. What else can we say about him?
(determined, stubborn, foolish.)

Section 5

How does the Tsar feel now?

How does the shepherd feel?

We know the shepherd is brave and determined. What else do we learn about him?

Section 6

How do you know the Tsar is very angry because the shepherd won't say "To your good health"?

How can you tell he is very determined to make him obey?

How does the shepherd feel when he sees the wonderful treasures the king offers?

Why doesn't he give in?

Section 7

Why does the Tsar (king) give in?

How do you think he feels to be beaten by the shepherd?

What does he say so that the shepherd won't know he's been beaten?

What makes the Tsar (king) the happiest man in the world?

Why did the shepherd finally agree to say "To your good health"? (Group A)

What do you think the shepherd thinks of the king now?

What kind of person do you think (i) the Tsar (king); (ii) the shepherd is?

As the pupils answer the last question, lead them to recognize that the way each of the men felt in different situations provided the answer.

Independent Exercise

exercise

Stories to Study A and B: Page 30

Distinguishing
fact, fiction,
fancy

LESSON 17

Pupils read
STORIES TO
STUDY,
Pages 31-32

Children by now should be quite adept at recognizing purely fanciful stories. The story "A Handful of Balloons" combines the probable with the improbable and the reader must distinguish between the two. Be sure pupils recognize that fanciful writing is based on fact and that each event must lead logically into the next.

Section 1

Have the pupils read section 1. Discuss briefly the carnival and Sammy's participation in it. Relate this to the pupils' experiences. Compare their ideas of carnival fun with Sammy's. Emphasize the *realism* of this part of the story.

Section 2

After section 2 has been read, discuss the change in the story. Have the pupils note the *improbable* events in this section, and recognize that once they accept that Sammy had *enough* balloons to lift him up, the other events follow quite logically.

Section 3

Have pupils read silently and classify this part of the story as *realistic* or *make-believe*. Direct their attention to Mr. Merkle's calm acceptance of Sammy's position. Discuss the adequacy of the author's explanation.

Section 4

Ask: "Could this have happened if Sammy could float through the air?" Discuss.

Section 5

Have the pupils read the explanation. Discuss whether or not the author had given any hints he was writing about a dream.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 32

LESSON 18

While it is relatively easy for most children to distinguish between reality and fancy when reading, it is more difficult for them to distinguish between *fact* and *realistic fiction*. The purpose of this lesson is to make pupils more able to recognize fact, fiction and fancy.

Tell the pupils that in *Flying Free* they have read some selections that were true, some that were just stories but which told about things that could happen, and some that were make-believe.

Write three headings on the board:

true; story that could be true; make-believe.

Have the pupils turn to the Table of Contents of *Flying Free*. Consider each selection and list the titles under the appropriate heading.

In the discussion pupils might note points such as the following which guide the classification of the selection.

“Watch Out,
Jonathan!”

Pupils may disagree over this story. They should recognize that the events are not impossible but are highly improbable, and they should feel the reality of the boy's fear. Many will have had a similar experience of seeing and hearing things in the dark. The style of the illustrations contributes to the idea that reality has been exaggerated.

“The Dream”

“The Dream” is about a real person. Dates, names of places, names of real people are included.

The author should be able to provide accurate information. Photographs of the event described are used for illustrations. Some pupils may have similar information from other sources to support the reader selection.

“Dorothea”
“David’s
Exciting Day”

These are very real situations but there are no indications that they *actually* happened. Pupils might note the difference between the nature of the details in “The Dream” and in “David’s Exciting Day.” In the latter, the boys’ last names are not given; the railroad is not identified, the time and place are not clear etc.

Continue with the selections in the first unit of *Flying Free*.

Discuss briefly the fact that many books are written primarily to give information about something rather than to entertain and that these too should be “true.” Have pupils suggest several such books.

Have pupils list three *books* under each of the chalkboard headings.

Independent Exercise

exercise

Stories to Study A and B: Page 33

LESSON 19

Forming
sensory
impressions

The fun in the story "The Noisy Witch," results from the use of "misplaced" sounds. The main focus of this lesson will be on the author's use of words to suggest sounds.

Pupils read
STORIES TO
STUDY,
Pages 34-35

However, pupils should also enjoy the visual imagery in the story. Discuss with them the author's choice of names for his creatures. Neither the Grumble nor the Slipp is described but the names imply character, appearance and even sound. Give the pupils time to read the whole story. Then discuss it in sections.

Section 1

Have the pupils tell how the old witch sounds and then locate words or phrases that describe this.

Have the pupils compare the noises the witch *did* make with the noises a witch *should* make.

Ask what the author says the witch looks like, and why his comparison is a good one. Have a pupil read aloud the Grumble's speech.

Section 2

Have pupils describe the changes in the noises the old witch makes and in her appearance.

Again have pupils locate "noise words."

Section 3

How is the Slipp different from the old witch?

What words describe the tree the witch must climb? the sun?

Why are these good descriptions?

Have the class say in unison "Sassafrass" and "Tweedle-dee-d'ay."

Section 4

Have the pupils close their eyes and try to imagine what they would have seen and heard had they passed the tree.

Choose one pupil to be the witch and one the owl. Have them demonstrate what a passer-by would hear.

Have one pupil demonstrate the witch's remarks to the Grumble.

Discuss the closing sentence.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 35

Drawing
conclusions

LESSON 20

In Lessons 8 and 9 pupils were asked to consider the evidence stated directly or implied, and form a judgment about an incident. In this and the next lesson they will again be asked to consider the evidence presented but in drawing conclusions must be governed by that evidence alone. *Personal values should not be allowed to enter into any decision.* Since personal values are involved in making judgments, there is no one right answer; since conclusions should be drawn from the evidence the author presents (combined perhaps with *factual* knowledge possessed by the reader) there should be fewer variations in the answers.

A pattern of questions is outlined to focus attention on the evidence needed to draw the conclusion.

Pupils read
STORIES TO
STUDY,
Pages 36-37

Use the story, "Susan's Cowboy."

Section 1	How can you tell Susan is in a hurry to find her friend's? How does she speak to them? What does she tell them about her uncle?
conclusion	How does she feel about her visitor?
Section 2	What did the girls do? What did Betty say? Susan? What had Mary said before? What did all the girls do each time one of them spoke to Susan?
conclusion	How do the girls treat Susan?
Section 3	What untrue things has Susan told the girls? What does Alice finally say to Susan?
conclusion	What do they think about Susan's uncle?
Section 4	Where did Susan go? What is she doing? Why did she ask her uncle to come with her? What did he tell her to do? What happened when Susan told the truth?
conclusion	Was it easy for Susan to tell the truth?
judgment	Do you think (i) the girls, (ii) Susan, (iii) her uncle, behaved in the right way?

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 37

Drawing
conclusions

LESSON 21

Pupils must learn to draw conclusions based on their observations when conducting experiments in science. They should also be able to read reports of someone else's observations and draw valid conclusions.

Pupils read
STORIES TO
STUDY,
Page 38 (top)

Have each of the reports on page 38 of *Stories to Study* read. Question pupils about the procedure and the observations. Then ask a question that requires them to draw a conclusion.

Suggested questions:

Report 1	How was the first part of the experiment done? What did the sound travel through? How was the second part done? What did the sound travel through? When was the sound loudest?
conclusion	Does sound travel best through wood or air?
Report 2	What happened when sugar was stirred into water? Was it still there? What happened when salt was stirred into water? Was it still there?
conclusion	What will sugar or salt do in water?
conclusion	What happened when flour was stirred into water? Do all solids dissolve in water?

Report 3

What happened (i) when the magnet was held over the pins?
 (ii) when the pins were covered with paper? (iii) when the
 pins were covered with a handkerchief? (iv) when the pins
 were put into a glass? (v) when the glass was filled with
 water?

conclusion

Through what substances can magnets attract?

Independent Exercises

Stories to Study A and B:

1. ON YOUR OWN, Page 38
2. Page 39

ON YOUR OWN
 exercise

Recognizing
 relationships —
 cause-effect

LESSON 22

In many reading situations, to fully understand the selection, it is important to note how each event in a sequence is a cause of the next, which in turn becomes the cause of a further incident.

Pupils read
 STORIES TO
 STUDY,
 Pages 40-41

The story, "The Squeak of the Little Gray Mouse" provides good examples of very simple cause-effect relationships. The suggested questions guide the pupils to recognize these.

Section 1

cause
 effect
 cause
 effect

What did the little mouse do all day?
 What did he hear as he worked?
 Why did he think of the other animals' voices?
 What did he do?
 How did he sound each time?
 Why wouldn't he talk to the other animals?

Section 2

cause
 effect }
 cause }
 effect }
 cause }
 effect }
 cause }
 effect }
 cause }
 effect }
 cause }
 effect }

What did the mouse see slipping into the barn?
 What did he do?
 What did this make the weasel do?
 What did the brave mouse do?
 Because the mouse squeaked, what did the hens do?
 Because the hens clucked, what did the rooster do?
 What made the cow moo?
 Because the cow mooed, what did the horse do?
 What made Farmer John come to the barn?
 Why is Little Gray Mouse happy in the end?

Discuss briefly the sequence of events after the weasel entered the barn. You might have the pupils state these briefly and write them on the board. Begin by writing:

Little mouse saw the weasel. Then ask: "Because of this, what happened?" Have a pupil give the next statement, write it, re-ask the question. Continue to the end of the story.

Independent Exercises

Stories to Study A and B:

1. ON YOUR OWN, Page 41
2. Page 42

ON YOUR OWN
 exercise

LESSON 23

In the lessons for Level Four, pupils considered selections in which sequence was relatively unimportant because each incident stood by itself, and others where sequence was vitally important since each event was closely linked to the ones which preceded and followed it. In this lesson they will consider an old tale in which sequence is important in determining the course of events; and in which a failure to recall sequence is a key part of the plot.

Write on the board in correct sequence, several items from your morning timetable

9:00 - 9:30 Arithmetic

9:30 - 9:45 Music

9:45 - 10:30 Language

Beside it write a "Before school" timetable as:

Get up

Get washed and dressed

Have breakfast

Go to school

Discuss the two sequences, bringing out that in the first instance the order is easily changed, since one event in the sequence is not dependent on the others; but that in the second, order is important.

Pupils read
STORIES TO
STUDY,
Pages 43-44

Have the pupils read the first section of "Giacco and His Bean."

Have the pupils state the main events in sequence and list these on the board as:

Section 1

Giacco had only one bean left.

The cat ate Giacco's bean.

The man gave Giacco the cat.

The dog ate Giacco's cat.

etc.

Discuss whether or not the order of events is important.

Section 2

Have section 2 read silently.

Ask: What mistake did the king make?
 What happened when he mixed up the order?
 Why did he want Giacco to stay?
 What was the beginning of Giacco's good fortune?

Comment that each house Giacco visited had a tree in the yard.

In a column write first house, second house, etc. and have pupils write the appropriate tree for each in a second column. Discuss the importance of this sequence, so that pupils note that the *kind* of tree at each house is not related to the main events and so these could be interchanged without altering the story. If desired, a third column might give the number of fruits given to Giacco at each house – and a similar irrelevant detail noted. Then in a final column have listed the important detail at each house which determined the sequence.

First house	mulberry	four	cat
Second house	walnut	three	dog
Third house	fig	two	pig
Fourth house	chestnut	one	horse

Independent Exercise

Have the pupils read the poem "A Goblinade" on page 44 of *Stories to Study*.
Have the following exercise mimeographed.

Read these sentences. Number them in the right order to tell the story in the poem.

- A little girl was walking along a path in the woods.
 - The little girl thought the goblin looked comical and she stopped to talk to him.
 - A beetle stopped to talk to his friend.
 - A funny old goblin went out walking looking for things to frighten.
 - The goblin explained to the girl that she should be scared, and run away.
 - The little girl saw a funny green goblin doing his best to look fierce.
 - The goblin explained that he thought he was frightening but really he was funny.
 - The goblin thought about the happy times elves have.
 - The girl went on home and the goblin stood and worried.
 - The goblin decided to become an elf.
 - The goblin was surprised that the girl wasn't afraid.
 - The girl said she thought the goblin was cute.
 - The little green goblin lived happily ever after.
-

Predicting
outcomes

LESSON 24

The next two lessons are designed to increase pupil competence in predicting outcomes as they read. The ultimate aim is that they will habitually think ahead as they read, for this not only increases the enjoyment of many materials but contributes to awareness of story details and their significance.

Pupils should recognize that their predictions are based on first, the story content, and secondly, their own experience. As each pupil sees the events of the story in the light of his own experience, there will be some variation in the predictions. The extent to which the variations appear will, of course, depend on the number of guiding details in the story. In some instances, very few indications of coming events are given and predictions are largely guesses. These, too, can add interest to reading, but pupils should distinguish between predictions based on sound evidence and those which have little support.

Pupils should also be aware that even the most carefully reasoned prediction does not substitute for reading the next part of the story. Every prediction should be checked.

Have the story "Hobey's Secret," read in sections, using the following procedure.

Pupils read
STORIES TO
STUDY,
Pages 45-46

Section 1

Following the reading, ask, "Where is Hobey going?"
Discuss with the pupils where they got their answers. They should note that the obvious answer is "to the berry patch" but Hobey's secret smile suggests this is not where he's going. However the story gives no further clues.

- Section 2

Have the pupils check their predictions from the first section. Then ask “What is coming?” Again discuss the clues (“It’s a secret”; “its name is Humpy”; “it comes when whistled”; “it has heavy footsteps”; “it lives in the woods”;) provided in the story. Guide pupils to realize that these must be related to past knowledge to arrive at an answer.
- Section 3

Have the pupils check their predictions.

Ask: “What will Humpy do now?”
Again discuss the clues: (Hobey and Humpy have been practising; Humpy obeyed the first command.)

Continue this pattern with subsequent sections. Use the following questions at the end of each.
- Section 4

What will Hobey do now?
- Section 5

What has happened?
- Section 6

What is Hobey doing?
- Section 7

What does Hobey hear?
- Section 8

What will they do now?
- Section 9

What will Father answer?

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 46

Predicting outcomes

LESSON 25

Use the same procedure as in Lesson 24. Pupils should accept the fact that writer often surprise the reader, and that their best predictions may be wrong. For example, after section 7, pupils may predict a Halloween party, trick or treat, etc. and not think of a parade. Nor will their predictions always be immediately verified or disproved. In some cases they will read several subsequent sections before being able to check.

Pupils read
STORIES TO
STUDY,
Pages 47-49

Use “Grand Prize for Prunda.”

Suggested questions (to be given at the *end* of each section):

- Section 1

What will Bixty do?
- Section 2

What will Prunda decide?
- Section 3

How do you think the contest will turn out?
- Section 4

What will happen now?
- Section 5

What will Prunda do? Why do you think so?

Section 6	What will Prunda do?
Section 7	Where is the girl going?
Section 8	What are the people doing?
Section 9	Who do you think will win?
Section 10	What will Prunda do now?
Section 11	What do you think will happen?
Section 12	What will happen now?

Following the reading have the pupils evaluate Prunda's and the crowd's decision.

Independent Exercise

Stories to Study A and B:

ON YOUR OWN
exercise

1. ON YOUR OWN, Page 49
 2. Page 50
-

Using an
index

LESSON 26

The purpose of this lesson is to introduce pupils to the index and its uses. Pupils should understand the difference between a *Table of Contents* and an *index* and should begin to use the correct terminology when referring to each.

1. Review the term *Table of Contents*, its purpose and use. Note, with the pupils, that in many books, only the word *Contents* appears on this page.
2. Show pupils a book with an *index*. Establish the term and its purpose. Bring out:
 - a) an index is usually at the end of a book;
 - b) it is a much more complete listing of topics in a book than is the *Table of Contents*;
 - c) we use an index to locate quickly a particular topic;
 - d) headings in an index are listed in alphabetical order.
3. Tell the pupils that they are going to look at part of an index from a book called *Our Big World*. Ask: "From the **TITLE** alone, what would you expect this book to be about?"

Have pupils turn to page 51 of *Stories to Study* and check the index listings to see if their guess about the contents of the book was correct.

4. Ask detail questions and have the pupils locate the information.

Suggested questions:

Does the book tell anything about Canada? What could you find out about Canada in this book?

What other countries are listed?

Do you think there would be more countries described in the book? (Remind pupils that this is but a part of the complete index.)

Pupils use
STORIES TO
STUDY,
Page 51

On how many pages would you find information about automobiles? The book tells about automobiles in how many countries?
Where is the city of Adelaide? On what page would you find out about Adelaide? Where is cheese made?
On what page could you find out what a canal is? Are there canals in Canada? How do you know?

Continue with similar questions until you feel that your pupils understand the use of this reference tool.

Independent Exercise

exercise

Stories to Study A and B: Page 52.

Noting details
(using a diagram)

LESSON 27

Diagrams present details in concentrated form and require careful reading and study of each word in relation to the pictured material. This lesson should emphasize the need to read carefully, to reread if necessary, to make full use of the diagram, and to organize the details in some meaningful way so that recall will be facilitated.

In addition, frequent recall sessions at appropriate intervals throughout the reading are essential when so much data is presented.

Pupils read
STORIES TO
STUDY,
Page 53

heading

Use the diagram "The Giraffe: Parts of Its Body."

Have pupils read the heading or title. Explain that the title of a diagram should tell the reader what the diagram is about. Ask why "The Giraffe" alone would not be suitable title. Tell them that the title of the diagram should present the main idea or topic in a precise fashion, and that the title should always be read carefully since this allows the reader to anticipate what he will read about. Ask what the title of this diagram indicates pupils can expect to learn.

Have pupils look at the diagram and tell how they know which part of the body the words tell about. Explain that the reader must follow the lines carefully because the purpose of the line is to direct the reader's attention to the picture so that he will get a clear accurate idea.

Ask the pupils how they might study and organize the material if they wanted to remember it easily. Bring out the following points:

how to study
in order to
remember details

- a) study the details in order (for example, in this diagram, from head to foot, or vice versa);
- b) think in terms of size, shape, function, position, etc.;
- c) check printed explanation with the picture;
- d) close the eyes, visualize the picture, and recall the relevant information before preceeding to the next detail;
- e) reread if necessary.

Using the above suggestions, guide the pupils in studying the diagram. You may wish to break the study into sections; for example, the head, the neck, the tail, the shoulders and legs. After each section has been studied, have the pupils close their books and question them to check recall.

Suggested questions:

Describe the horns of a giraffe.
How are the horns different from those of cattle?
Where are the nostrils? What is unusual about the giraffe's nostrils?
What two things does a giraffe use in eating?

- What does a giraffe eat?
- What shape is the head?
- What is a "mane?"
- What color is the giraffe's mane?
- How many vertebrae (bones) are in a giraffe's neck?
- Which part of the giraffe's body is called the shoulder?
- How long is the tail?
- What is strange about the tail?
- Why are their long legs valuable?

Independent Exercise

exercise

Stories to Study A and B: Page 54

Noting details

LESSON 28

In this lesson pupils are alerted to the idea that important details in a story usually answer questions posed by the words *who*, *when*, *where*, *what*, *how*, and sometimes *why*. When these questions have been answered, the reader has an outline of the facts of the story.

Pupils read
STORIES TO
STUDY,
Pages 55-56

Use the story, "A Tree-House Saved."

pupils divide
story into
sections

Tell the pupils that the story they are about to read has four apparent divisions. Tell them to read the story and then to go back and mark with a pencil where they think the story divides.

Check the pupils' decisions for dividing the story. They should note that:

- a) a division is suggested when new characters come into the story;
- b) a change of action suggests a division.

It is likely that most pupils have divided the story thus:

story sections

- Section 1 — to "a tall, dark-haired, serious stranger arrived."
- Section 2 — to "He walked away quickly."
- Section 3 — to "You might learn something about city government."
- Section 4 — to the end.

(Be sure pupils have marked their stories exactly, as the sections will be used in the rest of the lesson.)

pupils mark
text, or
fill in details
on a chart

For each section ask the following questions. Pupils either mark the answers in the text in a designated manner (for example, underline in red the words that answer the "who" questions, circle in green the words that answer "when," and so on) or they may fill in details on a chalkboard chart similar to the following:

	Who?	When?	Where?	What?	How?	Why?
Section 1						
Section 2						
Section 3						
Section 4						

Suggested questions:

- Section 1

Who are the characters in this section?
When did the story take place?
Where were the girls?
What were they doing?
How were they building the house?
- Section 2

Who arrived in the yard?
What did he do and what did he tell the girls?
Why did he do these things?
How did the girls act?
- Section 3

Whom did the girls consult?
What did Mr. Holmes suggest?
What did the girls decide to do?
Why did they decide on this action?
- Section 4

When did the girls go downtown?
Whom did they see?
What did they do?
What did Mr. Bennett decide?
Why did he say this?

discuss the
outline of
details

Read the outline of details *to* the pupils. Discuss the following points:

- a) the important details outline the story events *in order* from a beginning to a climax;
 - b) the differences between the bare outline of events and the story as written by the author (the author includes much more than just events in order to help the reader “see” and understand characters and events);
 - c) what other details in the story made it interesting for the pupils.
-

Understanding
the main idea

LESSON 29

In this lesson the pupils contrast a *story* with a *newspaper article* about the same events, and compare the way in which the main ideas are brought out in each.

Pupils review
STORIES TO
STUDY,
Pages 55-56

Have the pupils turn to pages 55 and 56 in *Stories to Study* and recall the divisions they made in the previous lesson. Ask the pupils to state the main idea of each section. Write these on the board. For example:

- 1. Three girls build their own tree-house.
- 2. The building inspector orders them to stop building until they get a permit.
- 3. The girls decide to complain to the city building department.
- 4. The Commissioner gives them permission to finish the house without a permit.

Have the pupils give the main idea of the complete story.

Pupils read
STORIES TO
STUDY,
Page 57

Have pupils look at the left-hand column. Point out that this is an article from a newspaper. Have them read the caption and decide what the article is going to be about.

Have pupils read the article.

find main
ideas

Following the reading, ask:

- a) Can this article be divided easily into sections?
Why not? (*not* a definite sequence of incidents)
- b) How many main ideas can you find in the article?
- c) What is the main idea of the whole article?
- d) Where is the main idea stated? (first two paragraphs)

contrast the
newspaper article
with the story

Contrast the newspaper article with the story by discussing such points as:

- a) Are the main ideas the same?
- b) Are the main ideas given in the same order in both story and article? How is the order different? Why is the order different? (In newspaper articles, the climax, the answer, or a summary is given first, and then an explanation provided. This is to capture the interest of the reader. In a story, an author develops a plot, step by step, and the climax nearly always is near the end.)
- c) What details that are included in the story are not in the article?
- d) How is the style of writing different? (The article is more a matter-of-fact statement of facts; the story tells about the characters, uses more direct narration, and description of emotions.)

Pupils read
second column,
Page 57

Have the pupils read the second newspaper article. Discuss, using questions such as:

- a) What is the main idea?
- b) Where is it stated?
- c) Can this article be divided into sections?
- d) What is the main idea of each section?
- e) How is this article (i) the same as, (ii) different than the first article?

Understanding
the main idea

LESSON 30

Pupils read
STORIES TO
STUDY,
Page 58 (top)

Use the selection "The Beavers Make a Home."

Have the pupils read the entire selection.

Ask:

Into how many parts could you divide the selection? (two)
Why would you divide it this way? (There are two main ideas.)
What is the main idea of each part?
Can you combine the two main ideas to make a statement of the main idea of the whole selection?

Discuss the title. Is it a statement of the main idea of the whole selection? Think of a better title that would tell the reader more accurately what the selection is about.

LESSON 31

Making an outline of the ideas in reading selections (or chapters of books) is an important study skill. In Level Four of the Language Experience Reading Program, pupils were introduced to the form of an outline and given practice in filling in details in simple outlines. The purpose of the next two lessons is to review the outline form and to extend pupils' competence in outlining.

review terms
and form

Review the term "outline" with the pupils. Mention (1) that we use main ideas and details in making an outline; (2) that outlines rarely use sentences; the ideas should be expressed in as few words as possible.

Review the written form used in an outline — the system of letters, numerals, and indentations. For example,

Title

A. _____

1. _____

2. _____

3. _____

B. _____

1. _____

2. _____

3. _____

Pupils use
STORIES TO
STUDY,
Page 58

Reuse the selection "The Beavers Make a Home."

In Lesson 30, pupils decided on the two main ideas of the selection. Have pupils recall these and write them on the board. Ask the pupils if they can use the main ideas as they are worded on the board as headings for an outline. (It is unlikely as headings in an outline should be very brief and exact.)

Have the pupils reword the main ideas so that they can be used as outline headings. Have pupils recall that the ideas of two paragraphs were combined for each main idea.

Have them note that in thinking of main ideas and in outlining, it is often unnecessary, and perhaps inaccurate, to have a heading in an outline for every paragraph.

Have pupils reread the selection to find supporting details for each heading. Have the pupils underline and then number these details in the selection. Discuss the details the pupils think should be included.

Begin the outline on the chalkboard. Write the main headings, and one detail under each.

Have the pupils complete the outline on the bottom half of page 58. Remind them to use details as they numbered them in the selection.

Discuss and compare pupils' individual outlines.

Independent Exercise

exercise

Stories to Study A and B: Page 59

LESSON 32

In this lesson pupils are introduced to the idea that the same selection can be outlined in different ways — that an outline may be very detailed or it may be shorter if main ideas are combined.

Pupils read
STORIES TO
STUDY,
Page 60

Have the pupils read the selection "The People of the Long House."

1. Have the pupils pick out four main ideas and their supporting details. Write the resulting outline on the board. For example:

A. Houses

1. made of bark
2. long hall in the middle
3. small rooms on each side of hall
4. many families lived in each house

B. The Long House

1. used for meetings

C. Work

1. Men
 - a. hunting
 - b. fishing
 - c. fighting
2. Women
 - a. get firewood
 - b. cook
 - c. sew
 - d. planting corn

D. A Boy's Life

1. learning to shoot
2. learning to hunt
3. learning to fish

2. Suggest that a shorter outline could be made if the main ideas could be combined. Have the pupils suggest ways in which this could be done. Have pupils write a shorter outline in their Practice Books. Discuss these with the pupils.

An example of a shorter outline is included here for your reference.

A. The Buildings of a Huron Village

1. Many families lived in one house.
2. In each house, each family had a room.
3. A "long house" as a meeting place for the whole tribe.

B. The Indian's Life

1. Men — hunted, fished, fought
2. Women — tended fires, cooked, sewed, planted crops
3. Boys — learned to shoot, to hunt, to fish.

Independent Exercise

exercise

Stories to Study A and B: Page 61

Following
directions

LESSON 33

Following directions requires that the reader note details and sequence accurately and see the relationships between different parts of the directions.

Pupil directions have been given for Practice Book pages beginning at Level 2 so that pupils would develop the habit of looking for and following directions for written work, and so that the teacher would have many opportunities to guide the development of skill in reading directions. However, most Practice Book pages have required only short one or two step directions. In other situations pupils will follow longer directions.

In carrying out experiments in science, it is essential that pupils follow directions accurately.

Pupils read
STORIES TO
STUDY,
Page 62

Have the pupils read and discuss each of the experiments described on page 62, *Stories to Study*.

Question first about materials that are needed. Have pupils underline any specific directions about size, quantity, color.

Discuss the steps in the procedure, and possible difficulties. Have points where attention to detail is crucial, underlined (for example, let the air out of one balloon).

Have the pupils note the specific things to be done, and number the steps in each experiment. They should note that in some cases it takes more than one sentence to describe a step, in others two steps are described in one sentence. (For example: Wet the glass and slide the brick down.)

After discussing the directions have pupils suggest what they might find if they carried out the experiment. If it is practical to do so, ask groups of pupils to carry out each and report to the class.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 62.

Following
directions

LESSON 34

Directions that are written specifically as such are usually clear and concise and so quite easy to follow. However, directions are frequently given in conversational style, or are included as part of a broader account and are more difficult to interpret.

Pupils read
STORIES TO
STUDY,
Pages 63-64

In the story "The Christmas Garden" several sets of directions are given but they are lost in the story.

Have the pupils read the whole story. Then talk about the children's garden. Ask how they grew the garden. Note the pupils' comments to determine who had noticed what the directions were, and who had formed just general ideas of what was done.

Develop a list of the various things for which directions are given in the story. Have the pupils locate the passages in which the directions are given, and then state orally the directions. Have the pupils note points where the directions are vague or incomplete. Encourage them to ask "Would I be able to do it?"

Suggest to the pupils that they use this as the criterion for directions they may be called upon to give to others.

Independent Exercise

exercise

Stories to Study A and B: Page 65

LESSON 35

Recognizing
relationships

—space
—time

Pupils read
STORIES TO
STUDY,
Pages 65-66

Young children have difficulty conceptualizing time and space. To understand the story chosen for this lesson, pupils must relate the historic past to the present. They must also understand time periods (three months; sixteen hours). This lesson should also help to develop an understanding of distance, and of time as it relates to distance when travelling.

Use the story, "The Trip West."

Before reading, have pupils locate Winnipeg and Edmonton on a map. Discuss the location of these cities, using the terms "west" and "prairies."

Locate the pupils' home town, and have its situation related to Winnipeg and Edmonton. Pupils should note the distance and the direction they would travel to reach each city.

Present the title of the story and tell the pupils that the trip is between Winnipeg and Edmonton. Have them identify the starting point from this information.

Section 1

Have the pupils read the first part of the story.

Establish the time of day when the trip begins. Establish also when this part of the story is taking place. Have the pupils indicate the probable size of the bedroom; width of the corridor. Establish how the author has indicated this.

Section 2

How can you tell that it was a long time ago that the children's great-grandmother travelled west?

Exactly when was it?

Pupils might construct a simple time-line showing the present date, the year in which they were born, and 1883.

Section 3

How did the O'Brien's travel? How far did they go each day?

What places do you know that are ten miles from the school?

How long does it take to drive a car ten miles?

Did the O'Brien's have a good way for travelling long distances?

How long did it take the O'Brien's to get from Winnipeg to Edmonton?

If they left Winnipeg on July 1, when would they arrive?

How long did it take Barbara and Donald to make the same trip?

When will they arrive in Edmonton?

At what time must they have left?

What does Donald think is the best way to take a long trip?

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 67

LESSON 36

Recognizing
relationships

—place

Pupils read
STORIES TO
STUDY,
Page 68

The purpose of this lesson is to help pupils to relate what they read to a simple map. This type of lesson helps pupils to visualize place and space relationships as they read.

Use the selection and map on page 68. Have the pupils cover the map at the bottom of the page with a piece of paper. Then ask them to read the paragraphs. Tell them to try to visualize as they read, the places where all this happened.

When the pupils have finished reading, have them help you to construct a map of the area. Encourage discussion as pupils should differ in their visualization of the setting.

Have pupils note that in some instances, the map can be accurate as locations are given exactly (for example, “the corner of Green Street and Highpoint Avenue”), but in most cases, they will have to imagine where the places would be.

When their map has been completed, have the pupils uncover the map on page 68. Compare it with the one the pupils made. Discuss why the pupils’ map is different from the one in the book.

Then ask the pupils to mark certain places on the map on page 68; for example, Gordon’s home; where Gordon left his bike; where the bulldozer was working; where the policeman was, and so on.

Then have the pupils put a line on the map showing where Gordon went from the time he left home until he got back again. Remind them to reread the selection to make sure they are marking his route accurately. Show them how to put arrows on the line to indicate the direction in which Gordon went. ()

Recognizing
relationships
—time

LESSON 37

Lesson 35 was concerned with children’s understanding of periods of time. This lesson focusses attention on time as a regulator of our society.

Pupils read
STORIES TO
STUDY,
Pages 69-70

Use the story “Andrew and the Clock.”

Suggested questions:

Section 1

- Why is there a big clock in many villages?
- What time was it when the clock stopped?
- How do you know?
- If Mrs. Crabapple hadn’t said it was noon, how would you have known it was noon and not midnight?
- Why is everyone so upset?

Section 2

- What happened when Mr. Tinker pulled the minute hand?
- Why did all the villagers run when the clock struck one?
- Why did Miss Midge and Miss Crabapple say, “We are late,” when it struck two?
- Why did the farmer milk his cow early?
- When did the baker close his shop? (Note that the answer is *not* “at six o’clock.”)
- At what time did the village people usually go to bed?

Section 3

- Why wasn’t Andrew fooled?
- How long was it from the time the clock stopped until the end of the story?

Following the reading, have the pupils consider the kinds of things that indicated *time* in the story. They should note that people’s activities and things in nature, as well as the clock, are means of determining time. They should recognize however that the clock gives *precise* time as compared to the *general* indication gained from observations. (For example, when children are going home for lunch, it is about noon but a clock will tell exactly what time it is.)

Have the pupils decide whether the story events are real or imaginary.

Independent Exercise

ON YOUR OWN
exercise

1. *Stories to Study A and B:* ON YOUR OWN, Page 70
2. Page 71

Understanding
the main idea
(what titles
indicate)

LESSON 38

The purpose of this lesson is to draw to the pupils' attention what titles do, and do not, tell the reader. Sometimes a title is an accurate indication of what a reader will find in a book or a shorter selection, but often a title is chosen merely to capture a reader's interest. The latter will usually be that of a story or a novel.

Review with the pupils the words "make-believe," "true" (or "fact"), and "story." Have them give the titles of some books they have read recently and tell whether each was a story that could happen, a "make-believe" story that couldn't happen, or a book explaining facts about something. Discuss what the pupils read about in the books.

Use the list of book titles on page 72.

Pupils read
STORIES TO
STUDY,
Page 72

Discuss the page using questions such as:

If you were looking for an adventure story, which of these books would you look at first? Why?

In which book would you look to find out the names of leaves you had collected?

What would you expect to find in a book called "The Leaf Album?"

Is there another book listed you might also use to find out about leaves?

What kind of book do you think "Spring is Showery, Flowery, Bowery" is?

If you were going to visit Montreal, which book would you take along?

What do you think would be in this book?

Find the titles of books that you think would explain something.

Find the titles of books that you think would be make-believe stories.

Are there titles listed that could be either explanations or stories?

Which books would contain just facts about a particular topic?

Independent Exercise

After the page has been discussed, have the pupils mark the page independently as follows:

Underline:

1. in red, titles of story books
2. in green, titles of books about nature
3. in blue, titles of fact books

Making
judgments

LESSON 39

This lesson should re-enforce the teaching of Lessons 8 and 9. In forming a judgment the pupils should consider the ideas presented by the author and evaluate them in the light of their own experiences and values. Different pupils may form different judgments but each should be able to justify his answer. Judgments should be carefully considered opinions and not unsupported feelings. It is important that all the information given be considered.

Use the story "Pandora's Box." The suggested questions focus attention on the relevant ideas in the story and then ask pupils to form a judgment. Each time a judgment is formed have it justified. A "Yes" or "No" answer should not be accepted. Accept valid differences of opinion and encourage pupils to do so.

Pupils read
STORIES TO
STUDY,
Pages 73-74

Suggested questions:

Section 1	Who lived in the world? What did they do all day? How did they act? What did they not have to do that you do?
judgment	Would this be a good kind of world to live in?
Section 2	Where was the box? Who wanted to open it? Why would Epimetheus not open it?
judgment	Should Epimetheus have left Pandora alone with the box?
judgment	Should Pandora have untied the cord?
judgment	Should she have tried to tie it up again so Epimetheus wouldn't know?
Section 3	What did Pandora hear? What did she plan to do after she peeked into the box? Why didn't Epimetheus stop Pandora?
judgment	Whose fault was it that the box was opened?
Section 4	What came out of the box? How did they get out into the wide world? What happened to the children?
judgment	Whose fault was it that unhappiness came into the world? How does Pandora feel about what she has done? What did she think when she heard another knock in the box?
judgment	Who was in the box? Should Hope have helped Epimetheus and Pandora?

Independent Exercise

exercise	<i>Stories to Study A and B: Page 75</i>
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Inferring **LESSON 40**

Continue the pattern set in Lessons 6 and 7.

Recall with the pupils that authors expect readers to understand what they write but they also expect them to add to this from their own experience. Comment too that the author often hints at things he wants us to think about as we read.

Pupils read
STORIES TO
STUDY,
Page 76

Have the pupils read the story, "Señor Coyote Plays Schoolmaster for Rabbit." The questions suggested require the pupils to make inferences. After each answer is given, have pupils explain how the answer was decided upon, and note how their own experiences supplemented the story.

Suggested questions:

Section 1	In what country does the story take place? How do you know the rabbit is clever?
Section 2	What do the pupils do when they are studying? What do the pupils do when they stop studying? Do you think Rabbit has tricked Coyote? Why do you think so? (Be sure pupils get the significance of the word "crafty.")

Section 3

What hint did the writer give in Section 2 that the school was a hornet's nest?

Why did the Coyote open his mouth so that the hornets got in to sting his tongue?

Why did he stick his nose out of the water so they could sting it?

Why was the Coyote "a sorry sight"?

Do you think Coyote will get even with Rabbit?

Independent Exercise

exercise

Stories to Study A and B: Page 77

Rate of
reading

LESSON 41

It is characteristic of the skilled reader that he varies his rate of reading in accord with his purposes and the material being read. Reading for total recall, reading for general ideas, reading to locate a single specific detail — each of these purposes should demand a different rate. The nature of the material is also a determiner of rate — the ease or difficulty of the concepts presented, the author's style, the familiarity of the material to the reader, the literary form, all should have some influence.

Pupils at this level should be introduced gradually to the idea of varying reading rates. Care must be taken that they do not equate slow careful reading with word-by-word reading, or a fast reading rate with skimming.

In teaching "rate," teachers should recognize that all pupils will not read at the same rate, any more than they run, think, or write at the same rate. They should recognize too that rate is in large measure controlled by ability in comprehension and word perception. The pupil who has problems in word perception cannot possibly read at the same rate as those whose word perception is rapid and accurate. The pupil who does not interpret readily what he reads, will of course, read slowly if meaning is important to him.

Since many pupils at this level have not reached the stage where word perception is largely instantaneous and do not as yet apply the interpretation skills as readily as a mature reader, care must be taken that comprehension is not sacrificed to speed.

The important understanding for pupils to develop is that rate of reading should be flexible.

1. Show the pupils a large, thick book and a small book and ask which they could read more quickly.
2. Show them two books which are approximately the same size, but one of which is profusely illustrated, and ask which they could read more quickly.
3. Show a page from a book which has large print and much conversation, and one with fine print and long paragraphs. Ask which they could read more quickly.
4. Discuss the fact that some books can be read quickly because of the way they are printed and the amount of material in them. Tell the pupils that there are other reasons for reading slowly or quickly.
5. Recall with the pupils the method they use to read problems in Mathematics. They should recognize that the reading and the rereading required is a slow way of reading. Discuss the reason for this. Lead the pupils to generalize that when it is important that the reader note, think about, and recall all the details that he must read slowly and carefully.
6. Discuss other books used in the school curriculum which pupils must read to note and recall details. (Books used in research projects, in science, social studies, etc.) This could be related to lessons on outlining so that pupils are aware that in some cases details should not only be noted as they read but recorded.

ding to note
recall details
slow reading

reading for the
general idea
should be faster

7. Tell the pupils that sometimes we read stories just to find out what happened. Discuss whether these should be read as slowly as the "study" materials or more quickly.

8. Give the pupils hypothetical story titles and two purposes for reading each. Have them discuss the appropriate rate in each instance:

- (i) Andy Saves his Puppy
Find out how Andy saved his puppy.
Find out all the things you can about Andy's puppy.

- (ii) A Trip to the Moon
Find out how the moon rocket was built.
Find out who went to the moon.

- (iii) Animals in the Big Woods
Find out what animals live in the big woods, and where each has his home.
Find out *four* things about each animal in the big woods.

9. Have the pupils use one of their text books. Choose pages at intervals in the book preferably at points when word perception does not present difficulty. For each give pupils either a general, or a detailed question. Discuss the speed at which they should be able to read and find the answer. (It is perhaps preferable to have them use the word *carefully* rather than slowly.) Have the page read and the answer discussed. It is important, especially with rapid reading, that children know that comprehension is vital. Be sure, through the discussion, that pupils *did* read rather than skim.

In future directed reading situations encourage application of the principle of flexibility. When the purpose for reading indicates a need for detailed or general reading, mention rate in relation to this.

Rate of
reading
—skimming

LESSON 42

The ability to skim is an important skill for any reader but especially for a student. It enables a reader to survey a great deal of material, and locate quickly particular items of information.

Perhaps as important as knowing *how* to skim is knowing *when* to skim. The reader who skims when he should be doing rapid reading often misses valuable information. The reader should be aware that skimming is seldom done alone but is accompanied by more complete reading. Skimming is often used to locate the sentence or paragraph containing desired information; that section is then read more carefully.

When skimming the reader looks down a page of print, not looking at, or reading, *each* word but looking for a particular word or phrase. The easiest skimming is that done to locate a word with very definite characteristics which make it stand out from the rest of the page of print. Numerals, dates, and capitalized words fit this category.

- 1. Recall with the pupils the discussion of rate of reading in Lesson 40, and review briefly the fact that different purposes require different kinds of reading.

- 2. Explain to the pupils that sometimes a person wants to find out just *one* thing from a page; and that it is not necessary to read all the page but just the part that gives the information needed.

- 3. Have the pupils use *Flying Free*. Recall the selection "Emily Carr." Tell the pupils that, on the last page, is the year in which Emily Carr died. Tell them that you want them to find the date, but you do not want them to read the whole page.
Have them open their book to page 53 and raise their hands as soon as they locate the date.

Talk about how the date could be located just by glancing down the page until attention was caught by the numerals. Introduce the term "skimming." Refer to the original question. Lead pupils to recognize that now the sentence must be read carefully to be sure it gives the information wanted.

4. Continue the above procedure as pupils locate the following:

Page 47 **Where did Emily Carr live?** (Before pupils skim for this information, discuss capitalization as a clue.)

Page 9 **What was the name of the professor who helped Al Oeming?**

Page 31 **What was the name of the train David saved?**

Page 33 **What is the name of the town on this page?**

Page 103 **Find the name, Mary Ellen.**

Page 129 **Find out the name of Thomas's dog.**

5. Consider the kind of information pupils obtained by skimming. Emphasize that it was used when there was a single piece of information required, and that each time it was necessary to read carefully to verify that the correct facts had been located.

Following
directions

LESSON 43

Pupils have had some experience in reading and following directions. In this lesson they will be asked to read the directions and evaluate their adequacy.

Have the pupils list several situations in which they would read directions.

For example: how to enter a contest;

how to play a game;

how to make a cake.

Discuss the consequences of making errors in following directions in such situations.

Have the pupils read each of the directions on page 79 and discuss what they are instructed to do. As in Lessons 33 and 34, have key words underlined.

In each case, question to find out if the directions are (i) clear; (ii) complete; (iii) in correct sequence. Draw attention to irrelevant information.

Develop with the pupils a list of criteria to evaluate directions.

For example:

Good directions

are easy to understand;

tell us all we need to know;

do not tell a lot of extra things;

tell things in the right order.

Have each pupil write a set of directions for an activity of his choosing.

Following
directions

LESSON 44

Children probably use directions frequently when playing games.

Have them consider each of the sets of directions on page 80.

Have individual pupils describe orally how each game would be played. Have the other pupils listen and check the descriptions for accuracy. If a difference of opinion arises, check with the directions. Discuss whether or not the directions are clear. If they are clear, discuss the reason for the misinterpretation.

Pupils read
STORIES TO
STUDY,
Page 79

Pupils read
STORIES TO
STUDY,
Page 80

From each set of directions, have the pupils develop together a list of rules for the game. In formulating the rules, emphasize clarity. Quarrels over the interpretation of rules are familiar on most playgrounds so pupils will easily recognize the importance of clarity.

Have the rules on the second part of Page 80 read and their meaning discussed.

Independent Exercise

exercise

Stories to Study A and B: Page 81

Rate of reading
— flexibility
— skimming

LESSON 45

Review briefly the material of Lessons 41 and 42, reminding the pupils of the importance of changing their rate of reading when they change their purpose.

Ask several questions such as:

How would you read a newspaper report you were preparing for current events?

How would you read "Genevieve Goes to Bed Early" to find the part you have decided to read orally?

How would you read a mystery story you got from the library?

Review the purposes of skimming.

Tell the pupils that we often use skimming in particular situations.

For example:

1. Table of Contents

Have the pupils turn to the Table of Contents of *Flying Free*. Guide their use of skimming to find the answers to the following questions.

**What selection begins on page ___? on page ___?
on page ___?**

How long is the selection that begins on page ___?

Is there a selection beginning on page ___?

On what page does each of the following begin?

"The Beavers That Flooded the Track"

"The Magic Duck"

"Alunak"

"The Dream"

"Fire"

2. The Calendar

Guide the use of skimming to answer questions such as the following:

On what day was July 27?

On what day was February 18?

On what day was Christmas, 1967?

On what day was Canada's hundredth birthday?

On what day was the first day of spring?

On what day would your birthday be?

3. T.V. Guide

Guide the use of skimming to answer the following:

For which day is this list of programs?

What program could you see at 7:30 in the morning?

You like to watch a game called "Run Sheep Run." At what time, and on what channel, could you see it?

Pupils read
STORIES TO
STUDY,
Page 82

Pupils read
STORIES TO
STUDY,
Page 83

What movies could you see on this day?
 Could you see both "The Big Gang" and "A Boy and His Dog?" Why not?
 How long is the program called "Freddie and Flo?"
 Which programs would your little sister who doesn't go to school watch?
 When could your dad watch the news over Channel 4?
 Are there any sports programs listed?
 Would you like to see the program on Channel 4 at 4 o'clock? Why or why not?
 How long does the program "Little Hero" last?

Recognizing
 relationships
 cause-effect

LESSON 46

Lesson 22 reviewed the importance of recognizing how one event in a story may be the result of a previous one and will probably be a cause, direct or indirect, of the succeeding one. An understanding of such cause-effect relationships make it much easier for the reader to follow, and interpret the succession of events that make a story.

Choose an interesting community or classroom event with which your pupils are all familiar. You might for example, write on the board: We decided to dramatize "Little Nichet's Baby Sister." Have the pupils trace the series of events that led up to this decision and the events that ensued.

A completed record might read:

Mr. Brown said it was our turn to do the assembly program.
 We talked about what we could do.
 Different things were suggested.
 We had to have a vote.
 We decided to dramatize "Little Nichet's Baby Sister."
 We read the story again, and talked about it.
 We knew just how the people in the story talked and acted.
 etc.

Discuss with the class how each event caused the following one which in turn caused the next. Comment that this is true in many stories that we read.

In the story "Oomi, the New Hunter" have the pupils locate the important events and build a similar chart.

Use the following questions:

Why were the women and children alone in the Eskimo camp?
 Why was Oomi unhappy on this fine day?
 Why does he think he should go on the hunt?
 Why did his mother tell him to go hunting?
 Why did Oomi go for Webba?

Section 2

Why are the boys looking about?
 Why did Oomi just touch Webba and point?
 Why was Oomi able to shoot the hares?
 Why did Webba go home?

Section 3

Why did Oomi go on alone?
 Why did it seem so quiet now?
 Why did Oomi whirl around?
 Why did his hair prickle and his knuckles get white?
 Why is he bent down low?

GROUP A
 Pupils read
 STORIES TO
 STUDY A,
 Pages 84-85

Section 1

Section 4

Why did Oomi miss?
Why couldn't the loon fly now?
Why did Oomi kick at him?
Why did Oomi not think of his wound?

Following the oral exercise in which the questions gave the effect and asked the pupils to find the cause, reverse the wording of the questions in a written exercise. For example:

Section 1

Because the men were away hunting, _____.
Because Oomi did not like being left with the women and children, _____.
Because Oomi was almost a man, _____.
etc.

GROUP B
Pupils read
STORIES TO
STUDY B,
Pages 84-85

Section 1

Use the story, "Seven at One Blow." Question the pupils to bring out the cause-effect pattern in the sequence of events. Build a chart similar to the example presented at the beginning of the lesson.

Why had the flies gathered about the tailor?
How did he feel about the flies being in his honey?
Because he was angry, what did he do?
How did killing seven flies make the tailor feel?
What did he do because he was so proud?

Section 2

Why did the poor little tailor feel he could speak to the giant?
Why did the giant lean down to read what was on his belt?
Why did the giant decide to teach the tailor a lesson?

Section 3

How did the tailor trick the giant?
Why was he able to fool him so easily?

Section 4

Why do you think the little tailor fell asleep?
What did the king's men notice when they found him?
Why did they run to the king?
Why was the king so pleased with the tailor?

Section 5

Because the giants were asleep, what was the tailor able to do?
From his hiding place in the tree what could he do?
What was the result of this trick?

Following the reading have the pupils decide if it was great strength that won the tailor a princess for his bride. If not, what was it?

Recognizing
relationships
—cause-effect

LESSON 47

Pupils read
STORIES TO
STUDY,
Pages 86-87

Explain briefly the term "dikes" and their use in Holland. Pupils could be led to see this as a "cause-effect" situation in the environment of a group of people. Present the story, "A Young Hero," as an old tale that people in Holland tell about the dikes. Have the pupils read the whole story and then discuss it with them. Have them select the most important incident in the story (Peter saved the dike) and then try to identify what led up to this. The obvious answers will be related to his happening to come along at the opportune moment. Discussion should help pupils to recognize that the real reason is Peter's interest in the dikes and the sense of responsibility that his father has helped him develop. Pupils should note that the cause and the result are not always immediately and obviously connected.

Look at the more immediate cause-effect situations that influenced the outcome. Ask, for example:

How did it happen that Peter was walking along the dike?

What made Peter notice the hole in the dike?

Why did no one come to look for Peter?

What would have happened if Peter had gone directly home from his friend's?

On the board, write the following, and work with the pupils to complete the chart.

This is what happened.

This is why it happened.

Peter found the hole.

Peter's arm ached.

Peter's mother closed and
locked the door.

Peter went to visit the blind man.

Have the pupils infer the effects to be put in the second column.

Because this happened

This happened

Peter's father saw a boat coming.

Peter played on the way home.

Peter saved his country.

Independent Exercises

Stories to Study A and B:

1. ON YOUR OWN, Page 87
2. Page 88

ON YOUR OWN
exercise

Noting details

LESSON 48

The purpose of this lesson is to teach children how to choose only the details that are pertinent to a specific question or problem. In the story "Weighing an Elephant," the sailor formulates a procedure for weighing an elephant without a scale. The pupils will be guided to choose only those details that have to do with the actual weighing process.

Have the pupils read the story "Weighing an Elephant."

Write on the board the title "How to Weigh an Elephant Without a Scale."

Tell the pupils to reread the story and underline the steps that the sailor took to weigh the elephant.

Tell the pupils you want to outline the steps that were taken to weigh the elephant so that anyone could follow them. Discuss first what could be put on the boat instead of bags of silver if you wanted to find out how many pounds the elephant weighed.

Guide the pupils in giving, in order, the steps of the procedure. As each step is decided upon by the group, record it on the board under the title. (Remember that this should be an impersonal outline — the sailor should not be mentioned.)

Pupils read
STORIES TO
STUDY,
Page 89

sample
outline

A sample outline is included here for your reference.

How to Weigh an Elephant Without a Scale

1. Get a large boat.
2. Anchor it near the shore and put strong planks from the boat to the shore.
3. Put the elephant on the boat.
4. Wait until the boat stops sinking.
5. Take the elephant off the boat.
6. Make a mark all around the boat at the water line.
7. Put enough weights on the boat to make it sink to the line.
8. Count the weights on the boat.

Independent Exercise

exercise

Stories to Study A and B: Page 90

Noting details

LESSON 49

Pupils read
STORIES TO
STUDY,
Page 91

*

The purpose of this lesson is to teach pupils to select, mark, and note major details in descriptive writing. By marking the copy, and/or jotting down key words in the margin, readers should be able to recall minor details by glancing at the jottings and underlining.

Use the description of an old castle on page 91.

Have the pupils read the entire selection first. Discuss briefly.

Discuss the selection paragraph by paragraph. For each paragraph, have pupils select key words or phrases and underline them. Discuss with the pupils the words that they could write in the margin to help them recall later what the paragraph was about.

You may have to give considerable help to your pupils as this is a fairly sophisticated study skill. However, this should be just an introduction to this idea, and you should not expect mastery of the technique at this level.

After the paragraphs have been completed, pupils should cover the text, and, looking only at the marginal notes, fill in verbally details of the description.

Suggestions for words and phrases to be underlined and marginal notes:

Paragraph 1:

Underline — built fifty years ago

— nobleman

Notes — when

who

what happened

or 50 years ago

wealthy man

both man and wife died

Paragraph 2:

Underline — lonely valley

— mountains

— deep ravine

Notes — where built

or valley

mountains

ravine at back

Paragraph 3:

- Underline — gardens
 — overgrown
 Notes — what grounds look like

Paragraph 4:

- Underline — dark gray stone
 — high central tower
 — towers connected
 — chimney
 — windows
 Notes — appearance of the castle
or towers
 building
 chimney
 windows

Paragraph 5:

- Underline — seen only one small room
 Notes — inside the castle

Paragraph 6:

- Underline — bedroom
 — walls
 — chest of drawers
 — dressing table
 — narrow bed
 Notes — furniture of room

Paragraph 7:

- Underline — Nobody knows what the towers hold
 Notes — why no one dares to enter towers

Independent Exercise

exercise

Stories to Study A and B: Page 92

Making an
outline

LESSON 50

Pupils reuse
STORIES TO
STUDY,
Page 91

In Lesson 49, pupils chose key ideas and made marginal notes. In this lesson, pupils are shown how these notes can be used to make an outline of the selection.

Review the format of an outline and the use of capital letters, numerals, indentation and phrases.

Have pupils refer to the notes and underlining on page 91. From these, have them suggest the phrases for the outline. Write the outline on the chalkboard as it is given by the pupils. You may have to guide the pupils' thinking by questioning. For example:

What is the first main idea?

(The story of the castle)

What are the important points to remember about the story?

The next part of the description tells where the castle is.

What word could we use in the next main point of the outline that means "where it is"? (location)

How many things must we write under location?

and so on.

sample
outline

When the outline has been completed, have the pupils choose a title for it.
A sample outline is included here for your reference.

The Old Castle

- A. The story of the castle
 - 1. built fifty years ago
 - 2. belonged to a rich nobleman
 - 3. man and wife died
 - 4. People think it is haunted
 - B. Location of the castle
 - 1. in a lonely valley
 - 2. mountains on both sides
 - 3. at the back a deep ravine
 - C. The castle grounds
 - 1. all overgrown with grass
 - 2. even the fence covered with weeds
 - D. Description of the castle
 - 1. dark gray stone
 - 2. a high middle tower
 - 3. three small towers on each side
 - 4. towers connected by a low building
 - 5. chimney caved in
 - 6. windows broken, except in middle tower
 - E. Description of bedroom
 - 1. at the back of the castle
 - 2. still has furniture
 - 3. handles carved to look like snakes
 - F. No one has explored the castle
 - 1. The story of a ghost in the tower keeps people away.
-

Making an outline

LESSON 51

Pupils read
STORIES TO
STUDY,
Page 93

Use the selection, "Bread With a Pioneer Flavor."

Have pupils read the article. Discuss the title as a focus for the outline. Pupils should see that "Pioneer" and "Bread" are the two key words and that points in the outline should relate to this topic.

Have pupils divide the article into sections according to main ideas and then write the appropriate letter in the margin beside the start of each section.

- A — paragraph 2
- B — paragraphs 3 and 4
- C — paragraphs 5 and 6

Discuss each section and have the pupils decide on the main idea of each. List these on the board, in correct outline form, leaving adequate space for later insertion details.

Now take each main heading, and have pupils find the important supporting ideas which will complete the outline. Have them justify their choice. They must understand that each point should add to the main idea.

For variety, you may have a student fill in the chalkboard outline while the others make a similar outline at their seats.

Since this selection has many details, pupils may want to write too many points under a single main heading. If this happens, encourage them to combine related or contrasting ideas to make a concise, compact outline.

Have pupils check the outline to see if all points relate to the title.

Independent Exercise

exercise

Stories to Study A and B: Pages 94–95

Recognizing
relationships
—time

LESSON 52

This lesson is designed to teach children to recognize elements in a selection that establish the historic time of its happening; and to recognize the passing of time within a story.

In the selection chosen, a very simple flashback technique is used — the story opens on a particular day and then goes back to the events of the preceding day which led up to the story action.

Use the story, “The Day Caroline Looked After the Farm.”

GROUP A
Pupils read
STORIES TO
STUDY A,
Pages 96–97–98

Section 1

Have Section 1 read. Establish the date. Then have the pupils underline all the words and phrases that set the time of the story as “a long time ago.”

Section 2

The following questions require pupils to infer time relationships which are not directly stated. Have pupils tell how they found the answers.

How long do you think Caroline read?

How long had she looked after Squeaky?

How old do you think Caroline is?

Section 3

Be sure pupils recognize that this section takes the reader back to events *preceding* those in Sections 1 and 2. Have them identify the phrase that states this. Point out how easily a careless reader could miss this important detail.

Why was Caroline to be left in charge?

The story says the family was up “early.” What time do you think this meant?

Section 4

What things in this section remind you of things you do?

Which things show Caroline lived a long time ago?

How long did it take Caroline to do all the chores?

Section 5

Point out that the story returns to the situation described in Sections 1 and 2.

Section 6

How long do you think it took Caroline to rescue the pig?

(Lead the pupils to see that, while it probably seemed forever to Caroline, it was likely a very few minutes.)

Have the pupils develop a list of things which indicate that the story took place long ago.

Independent Exercise

ON YOUR OWN

Stories to Study A: ON YOUR OWN, Page 98

GROUP B
Pupils read
STORIES TO
STUDY B,
Pages 96-97

Use the story "The Jack-O'-Lantern."

- Section 1

Have Section 1 read. Have the pupils underline all the words and phrases which set the time of the story as "a long time ago."
- Section 2

What date was it that Sam's father went away?
How long do you think it took Sam to do all his work?
- Section 3

When did Sam say he would light his jack-o'-lantern?
At what time do you think "night" would come?
About how long has Sam's father been gone?
- Section 4

Have pupils again underline indications that this happened a long time ago. Pupils should note especially the candle, the splinter and the fire and name their modern counterparts. Have them suggest the present day equivalents of the lame horse (car trouble, rush hour traffic, etc.).

Independent Exercise

exercise

STORIES TO STUDY B: Page 98

Using an index

LESSON 53

This lesson reviews and extends the pupils' understanding of the index as a reference tool.

Recall the ideas about an index that were presented and discussed in Lesson 26. Review particularly the *purpose* of an index and the way in which it is set up.

Pupils use
STORIES TO
STUDY,
Page 99

Tell the pupils that the index on page 99 is taken from an Arithmetic textbook. Ask when a student might use an index in such a book.

Have the pupils find the answers to questions such as the following:

- Suppose you had forgotten some of the basic facts for the number 12. On what pages could you look for help?
- On what page is the measurement of liquids discussed?
(Discuss the key words in this question. Why is "measurement" more likely than "liquid" to be the key word?)
- Where could you find out what a number sentence is?
- Where would you find out about using zero in addition?

Continue questioning in this way until the pupils can find the answers quickly and with ease.

Forming sensory
impressions

LESSON 54

To enjoy most poetry, the reader must form vivid sensory impressions as he reads. This results in part from relating the ideas presented in the poem to past experience, but it also requires the reader to respond to words used to convey sights and sounds.

1. Read the poem "Words."

Have the pupils read the poem silently and note all the different kinds of words the author likes.

Have the pupils listen as you read the poem again, and note how the sounds of the words vary, and evaluate how well they convey the idea intended.

Have one pupil read the first and alternate lines orally, while the group reads the "words" chorally. Encourage them to bring out the impression intended by the author.

2. Have the pupils read "All Sorts of Rain" silently. Then have them listen as you read the poem.

Recall the poem, "Words." Ask the pupils which of the kinds of words mentioned are used in this poem. Discuss how the author shows the rain to be "pretty rain" rather than unpleasant or frightening.

Have the pupils suppose that "Words" had another couplet beginning "I like color words" and find words in the second poem to complete it.

Have the pupils close their eyes and picture the changing scenes as you read the poem.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 100

LESSON 55

Forming
sensory
impressions

Continue as in Lesson 54.

Use the poems "When Company Comes," and "Mrs. Mouse's Birthday Tea."

1. a) Have the pupils pretend that some very important visitors are coming to their houses. Instruct them to close their eyes and think about the preparations that will be made, about how the house will look when they arrive, about how they will behave while company's there.

- b) Tell them to listen as you read a poem called "When Company Comes" and think how it compares with what they pictured. Then have the pupils read it silently.

- c) Ask such questions as:

What did the family in the poem do to get ready for company?

If the company had arrived early, what would they have found?

How does the author help us to feel the hurry – hurry in the house?

For these children what is the best part of having company?

What is the worst part?

Where do you think the playthings are?

Close your eyes and picture the dinner table. How does it look?

How do you know?

- d) Ask: "Who do you think the company is?"

Reread the poem as the pupils follow silently in their books.

2. a) Have the pupils read "Mrs. Mouse's Birthday Tea." Then ask the pupils to listen as you read it aloud and think of the ways in which Mrs. Mouse prepared for company.

- b) Discuss how the poet helps us to "see" and to "hear" the pictures in "Mrs. Mouse's Birthday Tea."

Independent Exercise

exercise

Stories to Study A and B: Page 102

Understanding
sentence meaning
—figurative
language

LESSON 56

Our language is full of phrases and expressions that have meanings other than the literal ones. Readers must, if they are to understand an author's intended meaning, be aware of such figurative or idiomatic expressions and interpret them as the author intended. The purpose of this lesson is to help pupils to understand some of these figurative expressions.

Have the following sentences written on the board prior to the lesson.

sentences
to be used
in the lesson

1. When John climbed up on the diving board, he got cold feet and wouldn't dive.
2. The boys put their heads together to plan the hike.
3. Mary Ann felt blue when all the girls rode off.
4. Little Joe was so tired that he went to bed with the chickens.
5. Mother said, "This is a real cold snap. Be sure you wear your mittens."
6. Billy wanted to go to see the circus immediately, but his mother told him to hold his horses.
7. Betty won the race because she could run like the wind.
8. "Take it easy when the horse begins to run," said Dad. "Don't lose your head."

Have each sentence read orally. Have the pupils identify the phrase in each sentence that means something different than the usual meaning of the words. Have each phrase underlined. Discuss the figurative meaning of each phrase as opposed to the literal.

For example, ask, "Did John not jump because his feet were too cold? What really happens when you get 'cold feet'? What word could you use instead of this phrase? Have you ever had 'cold feet' about something?"

Discuss each sentence in a similar manner.

Understanding
sentence meaning
—picturesque
language

LESSON 57

As well as figurative language, authors try to use language that is as picturesque as possible to help the reader to "see," "hear," "feel" his characters and setting. In this lesson, the attention of the pupils is drawn to the effectiveness of such writing.

Reuse the story "The Noisy Witch."

Have the pupils reread the story.

Say: "The author of this story wanted you to 'see' and to 'hear' as you read.

How did she help you to do this?"

Discuss Section 1

Underline the words in this section that help us to "hear" the witch.

How would you read words like "creaked," "squeaked," "rickety-rack" to show how you think the witch sounded?

Has your "hair stood on end"?

What does this mean?

Pupils read
STORIES TO
STUDY,
Pages 34-35

What words did the author use to help us to see what the witch looked like? Why did she compare the witch to "an upside down broom"?

Follow the above pattern and discuss such phrases as:

"curled her toes"
 "cackled"
 "whispering, weeping willow tree"
 "Tweedle-dee-d'ay"
 "Sassafrass"
 "the rising, peering, peeking morning sun"
 "swooped and swished"

Drawing
 conclusions and
 making judgments *

LESSON 58

As pupils progress to more advanced materials, it becomes more and more important that they see the relationships among the ideas presented and from these draw valid generalizations and conclusions. Frequently they will be called upon to recognize the relationships and then to judge the ideas presented.

When drawing conclusions and when forming judgments, the reader must consider all the evidence presented by the author and must relate this to his own background knowledge. Conclusions must be based on evidence offered by the author and the factual knowledge of the reader. Judgments however result from a careful consideration of the evidence presented in the light of the reader's personal values and tend to be much more subjective. The reader must continually both draw conclusions and form judgments – but should not confuse the two. While the mature reader should know which a particular situation requires, and think accordingly, the Level 5 reader will more often be guided by the nature of the question asked.

In this lesson pupils are asked to both draw conclusions and form judgments. Have them answer the suggested questions and then justify their answers. Check closely to be sure that, if conclusions are called for, opinions or hunches are not accepted as evidence. On the other hand, pupils should recognize that when questions begin "Do you think . . . ?" "Was this the right thing . . . ?" opinions are expected.

Reuse the story, "The Day Caroline Looked After the Farm." Have it reread silently.

GROUP A

Pupils read
 STORIES TO
 STUDY A,
 pages 96–97–98

Suggested questions:

Sections 1 and 2

Why is Caroline pleased with herself?
 What would her mother be saying to her if she were here?
 What is Caroline doing when the story begins?
 What interrupted her?
 Do you think Caroline is able to accept the responsibility for the farm?
 Is Caroline really interested in her pig? How do you know?

judgment
 conclusion

Sections 3 and 4

Why did Caroline have to stay home?
 Why didn't one of the neighbors look after the farm for the day?
 What did the family do before Caroline's parents left?
 What did Caroline do afterward?
 How had Caroline earned her dress?
 What kind of life did pioneer farmers have?
 Would you like to have lived on Caroline's farm?

conclusion
 judgment

Section 5

judgment
conclusion

Section 6

—studying a stated
conclusion
—judgment
judgment

Where was Caroline when the coyote came back?
Why did Caroline's feet hurt as she ran? (Pupils may recall from Section 1 that Caroline is always being reminded that she shouldn't take off her shoes.)
What happened to her as she ran?
Does Caroline deserve the trouble she is getting?
Is Caroline determined to save the pig? How do you know?

What has Caroline decided? Why?
Would you have agreed with her?
How do you think Caroline's parents will feel about her day in charge of the farm?

Use the story, "Last Day at Camp."

GROUP B
Pupils read
STORIES TO
STUDY B,
Pages 102–103

Section 1

conclusion
judgment

When is camp over?
What jobs has the leader assigned?
Why is he having these jobs done?
Do you agree with Albert?

Section 2

judgment
judgment

How do the boys earn a Campers' Badge?
What are the rewards that go with a Campers' Badge?
Do you think the boys should have expected a reward for cleaning up the camp?
Do you agree with Albert's excuse?

Section 3

judgment

What do the other boys think about Albert?
Has he worked at the camp?
What job did the leader give him?
Do you think the leader should have given Albert an easy job?

Section 4

conclusion

Has Albert changed his mind about his job? How do you know?

Section 5

conclusion

Is Albert doing his job? How do you know?

Section 6

judgment
conclusion

How long did Albert sleep?
What did he decide when he woke up?
Should he have thought that?
Why is the leader worried?
Is Albert being honest with the leader? How was he dishonest?
(Note that only some examples of his irresponsibility are mentioned in this section. Pupils should recall others.)

Section 7

judgment

Did the Big Camper do the right thing?
How do you think Albert feels? How can you tell?
Do you think Albert has really learned his lesson?

ving conclusions
and making
judgments

LESSON 59

Most readers draw conclusions and form judgments as they read without consciously studying the evidence first. In this lesson pupils are asked to state a conclusion or judgment, and then to find the evidence that supports their statement.

Use the story "Pete's Magic Glasses."

Pupils read
STORIES TO
STUDY,
GROUP A — Pages
103-104-105
GROUP B — Pages
104-105-106

Section 1
conclusion

Pete's mother has decided he must need glasses. How can you tell he likely needs glasses?
Is Pete usually rude and disobedient as he is in the second paragraph? How do you know?

Section 2
conclusion

Will Pete need glasses?
Why do you think so?

Section 3
conclusion

Pete has decided not to wear glasses.
Why has he decided this?

Section 4
judgment

Do you think Pete's father understands how he feels? How do you know?

Independent Exercises

Stories to Study A:

ON YOUR OWN
exercise

1. ON YOUR OWN, Page 105
2. Page 106

Stories to Study B:

ON YOUR OWN

1. ON YOUR OWN, Page 106

Forming sensory
impressions

LESSON 60

In many instances the author's words are sufficient to create clear pictures in the reader's mind only if he has some experience to which the ideas can be related. The author assumes that the reader brings a basic background of information to the selection.

Pupils read
STORIES TO
STUDY,
Pages 109-110

The author of "The Fastest Little Seal" assumes that the readers are familiar with polar bears and seals and so describes neither. Before pupils open their books talk about this point, bringing out that the writer expects us to know what these animals look like. If some pupils are not familiar with them, have pictures located. Pupils who *visualize* the more familiar *black*, trained seal should be alerted to the color words in the first sentence. A good check of pupils' reaction to descriptive words in writing could be made if they were asked to describe a seal *before* the reading; and then asked *after* the reading if the seals in the story looked like the ones described.

Question the pupils to have them describe the sensory impressions created by the story. Have them indicate how the author influenced their thinking. Encourage individual ideas, if they are justified by the reader's experience and the author's words.

Suggested questions

- Section 1

Where is the seal's home?
What does it look like? (Have the pupils underline all the words and phrases that describe the house. It may be necessary to clarify the concept of the breathing hole and the snow-roof which has formed over it.)
What would you see if you stood by the seal's house and looked around?
- Section 2

Picture the two seals on the ice. Listen for Mother Seal slipping away. Picture Netsiapik's face. How does he look?
What does he see? hear?
Would it be easy for the seals to hear the sounds of danger? Why?
- Section 3

Where did Netsiapik swim?
How would you complete this sentence to show what he did?
"_____ he went to the sea."
- Section 4

What would you have seen if you had happened upon the polar bears asleep in their home?
Underline the words that describe what Nanuapik saw as he gazed across the bay.
How does Mother Polar Bear catch fish?
Show how Mother Polar Bear stood as Nanuapik practised.
Show how Nanuapik looked.
How did Nanuapik sound?
- Section 5

Picture Nanuapik. How does he look? What does he see? What does he hear?
- Section 6

How does he look now?
Show how he stopped and looked and then how he walked away.
How did he feel as he thrust his paw into the seal's house?
Tell how you think he looked as he walked home.

Forming sensory impressions

LESSON 61

Pupils read
STORIES TO
STUDY,
Page 111

Ask the pupils to tell what water looks like. List descriptive words on the board. The list will likely be extremely limited. Do not press for more words; use just those given immediately and spontaneously.

Ask the pupils to read the poem "Water" and think how the poet's pictures of water compare with their own. After the pupils have had time to read the poem silently, instruct them to try to see the poet's different pictures of water as you read it aloud.

Comment that the poet saw water as being many different colors. Have the pupils note the colors seen in each situation, and relate these to their own experience.

Ask the pupils to find words, other than color words, that the author uses to help us see water.

Have the pupils again compare their description of water with the poet's. Lead them to recognize that actually they had had the same experiences as the poet, but did not observe as thoughtfully.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 111

Understanding
sentence meaning
—picturesque
language

LESSON 62

Pupils read
STORIES TO
STUDY,
Pages 112–113

This lesson extends the pupils' ability to interpret picturesque language.

Use the story "The Wind and the Loaf."

Have the pupils read the entire story.

Discuss the fanciful nature of the story and the words and phrases the author used that are particularly colorful and effective.

For example, talk about the names of the characters.

Why did the author choose "Mrs. Poompersnitz" for the name of the old lady?

What do you think "Mr. Tottersby" looked like?

Discuss other phrases such as:

"skipping over the rooftops"

"the dry heel of the loaf"

"twisted the sounds around and snuffled and muffled and gruffled them"

"said Mr. Tottersby as he tottered along"

"whooped with laughter"

"giggled and gurgled around the door"

"hugged itself with mischief"

Finally, discuss how each person heard something different. Have the pupils note how just a difference in one or two sounds changed the words. Compare:

"brown loaf and milk, please" with

"brown silk coat, please"

and so on.

Understanding
sentence meaning
—idiomatic
expressions

LESSON 63

English, both spoken and written, contains many idiomatic expressions. The reader must understand these expressions if he is to understand the complete meaning intended by the author. This lesson traces, for the pupils, the origins of some common expressions, thus clarifying their meanings.

Write on the chalkboard:

1. Mother said, "Trying to find a shoe in your closet is like trying to find a needle in a haystack."

Have the sentence read and discuss its meaning.

For example:

Would it be easy to find a needle in a haystack?

What do you think the closet looked like?

Would it be easy to find the shoe? Why not?

2. Dad said, "Oh, come on, Tim. I know there's nothing wrong. You're trying to fool me. Those are just crocodile tears."

What do you think Dad means by "crocodile tears"?
Was Tim really crying?

Explain to the pupils that the term "crocodile tears" means false tears, or crying just to fool someone when there really is nothing wrong. Explain that the crocodile's eyes water when it is about to eat something, and the natives used to say that the crocodile cried for its victim, but its tears were false, because it went right ahead and ate the animal anyway.

Pupils read
STORIES TO
STUDY,
Page 114

Tell pupils that on page 114 are some more explanations of terms that we often hear and read.

Have each paragraph read and then discussed. Have the pupils think of a situation in which they might use the expression.

Discuss the appropriateness of the pupils' use.

Ask pupils to watch for expressions such as this in their reading and make a collection of them.

As a follow-up exercise, you may ask the pupils to use some of the expressions in writing. Then have the pupils exchange their writing and have it read and criticized by their fellow students.

Rate of reading
—purpose

LESSON 64

*

Pupils should be regularly guided, in all reading activities in the various subject areas, to set a purpose for their reading, and to read at a rate appropriate for the purpose.

Again teachers are cautioned that rate is directly related to ease of comprehension and pupils who have either word recognition or interpretation difficulties should not be urged to adopt a rate that interferes with full comprehension.

Present the pupils with a number of problems such as the following. Discuss the appropriate rate of reading as determined by the purpose and the material.

1. You are reading a story and you read the word "mesmerize."
You can't tell from the story what it means. How will you find out? What kind of reading do you do when you use the dictionary?

(Pupils should recognize a combination of skimming to locate the word and careful reading to learn its meaning. Mention the use of boldface type for the words as an aid to skimming in dictionary use.)

Have pupils use their dictionaries to practise skimming. Use this exercise
On Page _____ find the word _____.

This demands of course that all pupils have the same dictionary.

Pupils will not necessarily consider the word meanings.
The purpose is to gain speed in locating words.

2. Tell the pupils that you want to find out how many people live in Japan and the kind of work most of them do. Discuss the best source of information. Pupils should recognize this as a problem for the encyclopedia. Discuss the kind of reading required to find the information. Again there is a need for a combination of skimming (to locate the volume of the encyclopedia and the topic) and careful reading for the detailed information required.

If you have a classroom set of encyclopedia, have pupils practise locating specific information.

3. Tell the pupils that you want each one of them to prepare a report on the homes of people in Japan. You want them to use books from the library.

Discuss how they should read a book to find out if it gives the information they need, and how they should read if they find a section about homes.

4. Tell the class that you have a book of science experiments and that, for a science project, each pupil is to find an experiment which interests him, do the experiment, and report his findings to the class.

Discuss the appropriate rate of reading as the experiments are read to find one which is of interest.

Compare this with the kind of reading required as the experiment to be carried out is studied.



The problems considered in this lesson will have value only if the teacher consistently guides pupils in recognizing their purpose and using the appropriate rate in all reading activities. This should not be limited to reading lessons, but as well to reading in the content areas.

Distinguishing fact
and fancy

LESSON 65

The concepts of fact and fancy have already been developed in Lessons 17 and 18. It is expected that pupils have been classifying the appropriate selections read in *Flying Free* as "true" or "make-believe" selections. If necessary, review briefly the characteristics of "true" and "make-believe" selections.

In this lesson the pupils are introduced to a story within a story—one is factual, the other make-believe.

Have the pupils read the entire story, "The Legend of the Buffalo Sack." (This may be done independently in preparation for the lesson.)

Have them classify the story as *true* or *make-believe*. Lead them to recognize that the legend itself is make-believe, but the introductory and closing paragraphs are factual.

Comment briefly about the idea of a legend, and the role legends played in Indian life.

Have the pupils state the things in the story which were definitely fanciful. A chalkboard list of "impossible happenings" might be developed.

Point out that while the legend was make-believe, the Indian storytellers included many true ideas in the story. Have a list of these developed. (Indians lived in camps. They hung meat in their lodges. etc.)

Discuss whether or not the Indians believed the story.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 116

Distinguishing
fact, fiction,
fancy

LESSON 66

Children enjoy poems that are sheer nonsense, as well as those that have more realistic themes.

In this lesson they are asked to consider three poems—one a nonsense poem, one which treats a real situation in an imaginative way, and one which describes matter-of-factly a real situation.

Have the pupils read the three poems silently and decide which one (a) is make-believe, (b) tells what someone imagines when he sees something real, (c) describes something real.

After the poems have been classified, consider them individually. Read each poem to the pupils, then talk about it briefly. Focus the discussion on elements that determined its classification as (a), (b) or (c).

GROUP A

Pupils read
STORIES TO
STUDY A,
Page 117

1. "Tip-Toe Tale" — pupils should note the series of impossible events that are related, and the poet's use of "*He did!*" to try to convince his reader.
2. "Work Horses" — pupils should note that each detail is true, and describes the horses at work.
3. "The Moon's the North Wind's Cooky" — pupils should recognize the fanciful explanation of the phases of the moon. They may need guidance to recognize that this is not completely make-believe but an imaginative description.

Independent Exercise

exercise

Stories to Study A: Page 118

GROUP B

Pupils read
STORIES TO
STUDY B,
Page 117

1. "Mrs. Peck Pigeon" — pupils should recognize a realistic description of a familiar visitor to city streets.
2. "The Monkey and the Crocodile" — pupils should catch the nonsense of the poet's mood, but as well should recognize that it is highly unlikely that a wild animal would tease a dreaded enemy, much less talk to him.
3. "How?" — pupils should see this as a child's explanation of migration.

Independent Exercise

exercise

Stories to Study B: Page 118

Recognizing
relationships
—analogous

LESSON 67

As a reader becomes more mature, he should be able to recognize not only the relationships within a selection, but the relationships between selections, and between the ideas presented in a story and real life situations.

Many stories read now should be interpreted at two levels—for the enjoyment of the story plot and for a recognition of what the story is saying about an actual situation.

Pupils read
STORIES TO
STUDY,
Pages 119–120

Have the pupils read silently the story "Chirp, Cricket, Chirp!" Pupils using *Stories to Study A* may be asked to do this independently in preparation for the discussion. Others should probably read it in sections.

Discuss the story, bring out the Cricket's attitudes and behavior.

Suggested questions:

- Section 1 How can you tell that Charlie Cricket is no ordinary cricket?
Why did he decide to leave?
- Section 2 Whom did the cricket meet?
What happened when Charlie tried to spin a web? Why?
Why do you think he tried?
- Section 3 Repeat the question pattern of Section 2 for the ant and the bee.
- Section 4 What did Charlie decide to do?
What has he learned?
Why do you think he's decided it's best for a cricket to be a cricket?

Discuss briefly the lesson the cricket has learned. Have the pupils turn to the Table of Contents of *Flying Free* and locate the title of a story with a similar theme. ("Marvelous Martin"). Discuss briefly the similarity between the way David behaved and the way Charlie Cricket behaved.

Talk about (without moralizing) the fact that authors sometimes try to teach us something in their stories. Ask what they can learn from Charlie Cricket.

Have them describe times when they might behave like a "Charlie Cricket." (One of the commonest examples at this age level might be wanting the privileges of older family members.)

LESSON 68

Recognizing
relationships
—analogous

Write on the board:

We sometimes call
 someone who works hard, a beaver.
 someone who is stubborn, a donkey.
 someone who is gentle, a lamb.

In considering why these expressions are used, bring out that the person concerned has characteristics similar to those of the animal named.

Have pupils compare the effectiveness of saying:

He works hard.
He's a beaver.

Say:

In the story "Chirp, Cricket, Chirp!" the author wrote: "The spider squinted through beady eyes."
What do the spider's eyes remind the author of?

In the story "Hobey's Secret," Hobey called his camel "a ship of the desert."
Why?

Recall the story "The Legend of the Buffalo Sack." Remind the pupils that this story was made up by the Indians to explain where the great herds of buffalo had come from. Tell them that the Indians told many stories about the buffalo because they were so important to them.

Pupils read
STORIES TO
STUDY,
Page 121

Comment that the selection to be read will tell some reasons why the buffalo were so important to the Indians.

Instruct the pupils to read the selection and find out (i) what the author calls the buffalo herd; and (ii) why he thinks this is a good name for it.

Discuss the answers and then ask what the Indians called the buffalo.

Compare the two terms (store, and "giver of life") as effective descriptions of the buffalo.

Independent Exercise

ON YOUR OWN

Stories to Study A and B: ON YOUR OWN, Page 121

Predicting
outcomes

LESSON 69

Follow the same general procedure as was used in Lessons 24 and 25.

Question the pupils to direct attention to situations presented in the story. Encourage them to relate these to their own experience and predict the outcome.

Emphasize the importance of always checking predictions. The clever writer likes to surprise his reader so things don't always turn out as expected.

Have the story read in sections as indicated. Use the suggested questions at the end of each section. Have pupils explain their answers.

Have each prediction checked as the next section is read. Pupils should recognize that predictions are not always immediately confirmed or disproved — that in some instances this doesn't happen until the story is completed.

GROUP A
Pupils read
STORIES TO
STUDY A,
Pages 122-123

Use the story "Rescued" (Part 1).

- | | |
|-----------|--|
| Section 1 | Where are the boys going to go?
Will they let Clare go?
Will they remember Jim's warning and change their plans? |
| Section 2 | Will they get home on time for dinner? |
| Section 3 | Why is the mine shaft dangerous?
Do you think the children will go down? |
| Section 4 | What would be beneath the children if they climbed down the shaft ladder?
What do you think they will do? |
| Section 5 | What will they find? |
| Section 6 | What are they? |
| Section 7 | What will happen? |

Talk briefly about the final prediction, bringing out that when we read mystery or adventure stories it adds to the excitement if we try to guess what is going to happen.

GROUP B

Pupils read
STORIES TO
STUDY B,
Pages 122-123

Use the story "Mystery of the Tinkling Cavern."

- | | |
|------------|---|
| Section 1 | Do you think it will rain and save Uncle Todd's herd? |
| Section 2 | Why is Mr. Pearson there? |
| Section 3 | Do you think Mike will be right? |
| Section 4 | What could have happened to the cave? |
| Section 5 | What has happened to Tippy? |
| Section 6 | What will the children find in the tunnel? |
| Section 7 | What have the children found? |
| Section 8 | What will this mean? |
| Section 9 | Do you think the children will get there on time? |
| Section 10 | What will happen now? |
| Section 11 | Will Uncle Todd be able to use the water from the pool in the cave? |
-

Predicting
outcomes

LESSON 70

Continue as in Lesson 69.

Use "Rescued" (Part 2).

Review briefly the events of Part 1 and recall the predicament in which the children had been left.

GROUP A

Pupils read
STORIES TO
STUDY A,
Pages 124-125

- | | |
|-----------|---|
| Section 1 | What will happen? (Note that it is not enough to say that Tim will be safe; some explanation should be offered. Perhaps a chalkboard diagram of Tim's position would be helpful.) |
| Section 2 | What will Tim do now? |
| Section 3 | Will he be able to work around the top side of the ladder? |
| Section 4 | How will they get out? |
| Section 5 | Will Mrs. Wilson send someone to look for them? |
| Section 6 | Will Jim be able to find them? |
| Section 7 | What does Peter hear? |
| Section 8 | How will Jim get them out? |

Section 9

What is Ralph doing?

Section 10

What has Ralph found?
Will this rescue the children?

Independent Exercise

exercise

Stories to Study A: Page 126

GROUP B

Pupils read
STORIES TO
STUDY B,
Pages 124-125

Use the story "Fire."

Section 1

Think about the title. Think about what you have read. What do you think is going to happen?

Section 2

What does Peter expect to see on the other side of the hill?

Section 3

What does Peter think has happened?

Section 4

What do you think Peter's idea is?

Section 5

What is Peter going to do?

Section 6

What is Peter listening for?

Section 7

What will the ranger do?

Independent Exercise

exercise

Stories to Study B: Page 126

Recognizing
relationships
—space

LESSON 71

Children should be sensitive to spatial relationships as they read. In Lessons 35 and 36 they considered space as it relates to distance and travel. In this lesson they will be concerned with the effect of spatial position on story characters.

GROUP A

Pupils read
STORIES TO
STUDY A,
Pages 127-128

Use the story "His First Flight."

Section 1

Discuss the young seagull's position. Pupils should infer from the facts that he is on a ledge, and the sea is miles below; that he is on a cliff above the sea.

Make a chalkboard diagram showing cliff, ledge, sea.

Section 2

Consider the new clues to the setting. Add the opposite cliff and its ledge to the diagram. Have pupils compare the meaning of "skim the waves" and "dive."

- Section 3 **What more do you learn about the ledge?**
- Section 4 Have the pupils mark on the diagram the position of each of the gulls. Show the mother gull in the final position described.
- Section 5 Have lines drawn on the diagram to show the paths of the two gulls.
- Section 6 Have a pupil attempt to describe the movements of the gulls.
- Section 7 **What words tell that the sea stretches far?**
What did the gull expect when he landed on the sea?
What did he soon learn?

Following the reading comment *briefly* on the fact that the author did not tell us specifically where the gull was, and where his movements took him; but that he gave many clues that we could combine to form a clear picture.

GROUP B

Pupils read
**STORIES TO
 STUDY B,**
 Pages 127-128

Use the story "Kenny's Castle."

- Section 1 Have pupils underline all the words or phrases that tell where Kenny's apartment was. Be sure they include indirect references such as "feeling the building sway in the wind," "the street far below," "stars swinging past his window."
 Discuss the effect the location of Kenny's apartment has had on his imaginative play.
 Clarify the meaning of "castle" and "drawbridge."
- Section 2 Have pupils imagine they are with Kenny in his "pretend" castle, and describe what they hear, emphasizing *where* the sounds seem to be.
 Have words which indicate position of sounds underlined. Be sure pupils note Kenny's real reason for refusing to open the door.
- Section 3 Recall the position of the apartment and relate this to the fact that Kenny was at first unnoticed.
- Section 4 **How does the location of Kenny's apartment affect his rescue? Why?**
- Section 5 **How was Kenny rescued?**
Where does Kenny want to go?
Where does he want his new home to be?
Why do you think Kenny liked his "castle-home"?

Oral Reading

Pupils are frequently expected to read passages orally to their classmates as a part of the lessons of the Language Experience Reading Program. While such directed activity, together with the incidental teaching of oral reading which can be expected throughout the school program, should result in a degree of growth in oral reading ability, if pupils are to attain a high level of skill a carefully organized developmental program is essential. Pupils must recognize the qualities which make good oral reading and be taught the oral reading skills basic to a good performance. Such skills should then be practised in all oral reading situations so that the highest standards are adhered to.

It is vital to the success of an oral reading program that both teacher and pupils are aware of the *purpose* of oral reading. There is no justification for oral reading in a group situation unless the reader is to convey an idea to the group members. The reader may wish to give the group a particular piece of information, or he may wish to show them how he interprets the author's ideas; he may be indicating a passage he found exciting or one with which he disagrees. In any case he is adding something of himself to what the author wrote, and he must have an audience to appreciate this. Failure on the part of the teacher to provide a purpose for oral reading and an audience to listen results in a dull monotonous performance by pupils.

Oral reading
— reader's
responsibility
to his audience

LESSON 72

Basic to good oral reading is the reader's interest in his audience. He must recognize the fact that the purpose of his reading is to convey a message, and that the message will be well received only if well presented.

The purpose of this lesson is to further develop pupils' understanding of the role of the reader and the audience in an oral reading situation.

To clarify the reader's purpose, have pupils suggest situations in which someone reads orally. List these on the board. Then discuss *why* each person reads orally. Pupils should recognize that in each case a message is to be conveyed to someone.

Sample situations:

The TV newsman reads a news report.

The teacher reads a story to her class.

A group leader reads the names of the people in his group.

Someone phones your mother for a recipe and she reads it to them.

Standards of
oral reading
performance

If possible, provide tape-recorded samples of poor oral reading — reading that is too slow, too fast, jerky, read in a monotone, or too softly, has sentences or words repeated etc. Do not use samples of your present pupils' reading for this. You will probably get best results by preparing the tape yourself and "building in" the problems you want to discuss.

Have your pupils evaluate the reading from the audience point of view. Then develop a set of standards for good oral reading. These standards should be set by the pupils rather than imposed by the teacher. It is suggested that these be posted in chart form and used by the class to evaluate oral reading of classmates. Do not begin with a long list of qualities. Rather begin with four or five and develop a new list when these are mastered.

Sample chart:

A good oral reader:

- knows all the words;
- reads so that everyone can hear;
- changes his voice to show the exciting or sad parts;
- reads something interesting or important;
- reads at the same speed as he talks.

Consider the standards set by the group. Guide the pupils to recognize that this kind of reading requires careful preparation. Material must be read silently and considered thoughtfully if it is to be interpreted well. Pupils should note that by *their* standards, getting the words right does not alone make good reading. The reader must be sensitive to the mood and tone and convey this to his audience.

responsibility
of the audience

The pupils have been made aware of the responsibility of the reader to prepare carefully for oral reading. Now consider the appropriate behavior for the audience. In developing standards for the audience, pupils should recognize the importance of giving the reader a courteous hearing and reacting to what he has read. You may wish to develop a chart of standards for future use in evaluating audience behavior by the class.

Oral
reading

LESSON 73

Review briefly the ideas presented in the previous lesson, emphasizing:

- (i) the purpose of oral reading;
- (ii) the importance of the standards set by the class;
- (iii) the importance of careful preparation.

Direct
narration

The purpose of this lesson is to develop skill in reading direct narration.

Recall with the pupils the story from Listening Lesson 13, "The Shadow that Lost His Rabbit." Tell them that you will write a sentence from it on the board.

Write:

"He is so my rabbit," the little shadow sobbed.

Review briefly the purpose of the quotation marks. Discuss the way the little rabbit felt as he spoke and the clues the author has given (for example, the determination shown in his words, the unhappiness indicated by "sobbed").

Have several pupils read the sentence orally. Guide the class in evaluating each person's reading using the class standards. Encourage constructive criticism. Repeat the above procedure with the following passages. Be sure pupils note the influence of punctuation.

"Oh dear," the shadow whimpered. "Where can that pesky rabbit be? Oh bother!"

"Are you going to . . . to make him into a stew?" asked a very frightened little shadow.

"I can't run any more!" gasped the little rabbit.

"You're my rabbit," said the shadow.

(Be sure pupils recognize the matter-of-fact influence of "said" in comparison to the more expressive words of the earlier sentences.)

STORIES TO
STUDY,
Page 24

Have the pupils turn to the story, "How a Clever Trick Saved a Life," used in Interpretation Lesson 13.

Point out that the author did not use words such as "shouted," "sobbed," etc. to tell how the cat and the bird spoke. Instead the reader must think about what each is saying and how it would be said.

Recall briefly the story plot. Then allow adequate time for pupils to re-read silently thinking about *what* was said and *how* it was said.

Have the various speeches read and the reading evaluated.

Evaluate the audience performance.

Oral reading
— direct
narration

LESSON 74

Review briefly the standards set for good oral reading in Lesson 72, and the importance of interpreting direct narration as considered in Lesson 73.

Discuss again the importance of careful preparation so that the reader himself has clearly in mind the message he is to convey.

One of the common weaknesses in oral reading is a failure to discriminate between matter-of-fact narrative passages and spirited conversations.

STORIES TO
STUDY,
Pages 27-29

Use the story "To Your Good Health" to focus pupils' attention on the importance of using a quiet, explanatory tone for some passages, and interpreting the speaker's mood in others.

Have them re-read section 1. Discuss its purpose as setting background and the appropriate way to present it to an audience.

Have several pupils read it, and the class evaluate the performance.

Have section 2 studied and the excited conversation noted. Again discuss the interpretation to be made to the audience. Have pupils underline key words that will help them in reading orally.

Have several pupils read section 2.

In section 6, have pupils note that there are both explanatory passages and conversation. Guide them in preparing this section for oral reading.

Have each pupil select and prepare independently one further section for oral reading. Have some of these presented to the class and evaluated. (Pupils should recognize that over dramatization provides as poor an interpretation as reading in a monotone.)



Oral reading
— conveying
sensory
impressions

LESSON 75

Recall with the pupils the importance of the reader conveying the author's ideas to his audience when reading orally.

Remind them that often the author's purpose is to have us see and hear what he describes; and that the reader must help his audience to do this.

STORIES TO
STUDY,
Pages 18-19

Have the pupils use "Listen to the Wind" (Interpretation Lesson 9). Recall briefly the story plot.

Have pupils re-read paragraph 2, section 1. Discuss with them how they might use their voices to emphasize the contrast between the waking forest and the evening quiet.

Have several pupils demonstrate.

Have pupils consider the next paragraph and decide on the important ideas. (They should note the colors and the soft sounds.) Have key words underlined. Again have several pupils read the paragraph and the class constructively evaluate the reading.

Use the same procedure with the last part of section 3, beginning "So the squirrels asked the wind"

Discuss with the pupils how the reader's voice helped them to picture what the author described.

Remind the pupils that they have already talked about reading conversations. Ask them to choose a conversation from the story and prepare to read it orally. In doing so, instruct them to underline punctuation and key words which tell them *how* to speak.

Have several conversations read and evaluated.

If a further application is desired, have the pupils find a favorite descriptive paragraph in "The Meadow" and prepare it for oral reading.

Oral reading
—poetry

LESSON 76

Review briefly the idea presented in Lesson 75.

Tell pupils that they had practised reading stories so that the listeners would see and hear what the writer intended.

Remind them that often we like to read poems aloud, and that poems often describe a picture.

Since it is important that oral reading follow carefully prepared silent reading, reuse the poems from exercise page 71 in *Stories to Study*.

Review *briefly* the importance of adequate silent preparation and the purposes of such preparation.

Have the pupils reread silently the four poems.

Write the titles on the board:

"April"

"Maytime Magic"

"Autumn Wind"

"Day Before Christmas"

Have the pupils match the titles with the poems.

Have the pupils look at the poem, "April," and note that four of the lines end with periods. These indicate the ends of ideas and so the reader should pause. Where there are no punctuation marks at the ends of lines, the reader should not pause but keep right on to the next line to complete the thought.

Talk about the important pictures in the poem.

Have several pupils read it orally.

Repeat the procedure with "Day Before Christmas."

Next consider "Autumn Wind." Discuss the significance of the punctuation marks.

Have the pupils tell what they think the author wants us to see in the second verse. Consider methods of conveying this.

Have several pupils read the poem orally.

Repeat the procedure with "Maytime Magic."

Ask each pupil to find and prepare a poem to read in a listening lesson.

Oral reading
-newspaper
reports

LESSON 77

Pupils read
STORIES TO
STUDY,
Page 78

Pupils at this level frequently contribute reports to the class during current events periods. Such reports may be oral ones prepared from material previously read or heard, but they also provide opportunity for oral reading to an audience.

Pupils should be encouraged to select, and prepare for class presentation, interesting items from newspapers or magazines.

Relate this lesson to your current events period. Discuss with the pupils the correct manner of presenting a news item. Pupils should recognize that the standards set for all oral reading still hold true, but that when reporting news clear and correct enunciation of names, places, and time is often very important.

Consider the news items individually. Have each read silently. Emphasize the importance of accurate word recognition and pronunciation. Give help where needed.

Discuss the key ideas which should be emphasized for the audience.

Have each item read orally and the reading evaluated.

As an application assign groups of pupils to find and prepare for presentation, interesting news items. Three or four reports per day should be adequate.

Oral reading
-factual material

LESSON 78

Review briefly the key ideas already established to guide the oral reader:

- 1) the purpose of oral reading is to give a message to an audience;
- 2) oral reading requires careful preparation;
- 3) class standards for good oral reading should be carefully adhered to in all oral reading.

It was pointed out in Level Four program that pupils, accustomed to more dramatic story material frequently read factual material poorly because (1) they try to read it with the same dramatic tone as they use to bring a story conversation to life, or (2) they tend to read in a monotone.

To counteract this, discuss the material to be read beforehand, bringing out the interesting points which should be communicated to the audience. Discuss ways of bringing key ideas to the attention of the audience. Have pupils underline words that require emphasis.

Concentrate attention on meaning and the importance of the audience recognizing the meaning.

Pupils read
STORIES TO
STUDY,
Page 107

Use the following procedure with each selection.

- 1) Have pupils read silently.
- 2) Discuss the important ideas presented.
- 3) Have each pupil underline what he considers key words.
- 4) Have several pupils read each selection orally. Following each reading have the class evaluate the presentation. Such evaluation should always be constructive. Both strengths and weaknesses should be pointed out to the reader, but suggestions should be given for strengthening weak points. Emphasize the importance of clear, distinct reading, when information is being communicated.

Oral reading
actual material

LESSON 79

Review briefly the ideas presented in Lesson 78.

Follow the same procedure as outlined in Lesson 78 with the selections on page 108, *Stories to Study*.

Pupils read
STORIES TO
STUDY,
Page 108

Oral reading
—review

LESSON 80

Review with your pupils the purpose of oral reading and the importance of attaining a high level of skill.

Discuss again the characteristics of good oral reading. Perhaps a new chart setting out the class standards should be made.

Remind the pupils of audience responsibility to the reader.

Review with the pupils proper preparation for oral reading.

Remind them to:

- 1) read silently to find out what the ideas are;
- 2) read silently to make sure all the words are known;
- 3) decide which ideas should be emphasized;
- 4) look for words that tell how a sentence should be read;
- 5) check the punctuation to see if it tells how a sentence should be read.

Instruct the pupils to prepare "Pride the Dorse" in *My Practice Book*, Level 5 for oral reading. Allow adequate time for preparation.

Have parts of the story read to the class.

Have the reading evaluated by the class.

Practice Book,
Pages 109-110

STORIES TO
STUDY,
Pages 112-113

In a second period, repeat the above procedure with "The Wind and the Loaf."

Oral reading
—poetry

LESSON 81

Review the ideas presented in Lesson 76. Emphasize that a poem, like a story has a message for the listener, and must also be carefully prepared for oral reading.

In this lesson, use the poems studied in Interpretation Lesson 66. Treat each poem individually using the following procedure:

Pupils read
STORIES TO
STUDY,
Page 117

- 1) Have the poem read silently.
- 2) Discuss particular features of the poem, such as suggested below.
- 3) Have individuals read the poem.
- 4) Have the class evaluate the reading.

GROUP A

“Tip-Toe Tale”

Recall the nonsensical theme of the poem, and talk about the tone of voice and rate of reading which would best convey this. Have pupils note that the last two lines of each verse are meant to convince us and should be given special emphasis.

“Work Horses”

Discuss the slow movement of the horses and ways of showing this in our reading. Note punctuation.

Be sure pupils note the change in tempo of the last two lines.

“The Moon’s the
North Wind’s Cooky”

Have pupils note key words and punctuation.

GROUP B

“Mrs. Peck Pigeon”

Have pupils try to picture the movement of a pigeon picking up food from the street. Have them read to bring out the movement in the poem. Suggest that they must say their words very precisely to show in their voices the step-step-step of the pigeon’s feet.

“The Monkey and the
Crocodile”

Discuss the mood of the poem and the tone and rate of reading which conveys this. Note change in last verse.

“How?”

Have pupils note punctuation, and the three main ideas.

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LESSON 1

Purpose: to teach pupils to recognize emotional reactions.

Suggested Procedure:

1. Tell the pupils that you are going to read the first two pages of a book called *The Good Master*. Tell them that the book describes life on a farm in Hungary a long time ago, and that the part you will read is about a boy called Jancsi who lives on the farm.
 2. Instruct the pupils to listen and find out how Jancsi feels as the story begins. Tell them that his feelings keep changing. They should notice how they change and why.
- Talk briefly about *how* the pupils should listen. They should recognize the importance of being attentive listeners but at the same time being selective and noting the particular details required.
3. Read the selection below from *The Good Master*.
 4. Ask questions such as the following to develop understanding of Jancsi's emotions.

Why had Jancsi got up so early?

Why was Jancsi so excited about his cousin's visit?

(Note that there are many details given to account for this. Take advantage of this opportunity to encourage pupils to *listen to each other*. Do not allow them to repeat points already given.)

How do you know that Jancsi often feels lonely?

What could we say Jancsi is doing as he battles the dragon?

(Encourage pupils to recognize Jancsi's daydreaming as being related to his loneliness and his lack of knowledge of the world beyond the ranch.)

How did Jancsi feel as he conquered the dragon?

How did he feel when the cow reminded him of the job he was doing? (Pupils should recognize several emotions — anger at the cow which had kicked him; disappointment at losing his dream; acceptance of the job at hand.)

5. Read the selection again as the pupils listen with greater awareness to the description of Jancsi's experience.
6. Discuss briefly whether or not Jancsi's cousin will live up to his expectations.

Narrative:

COUSIN KATE FROM BUDAPEST

Jancsi was up bright and early that morning and at work milking the cows. He was so excited he couldn't stay in bed. For today Cousin Kate was coming. She was the only cousin he had, and she was a city girl. A real city girl from Budapest. Ever since the letter came from his uncle, Jancsi had been the proudest boy on the big Hungarian plain. He was the only boy in the neighborhood who had a cousin in the city. And she was coming today, to stay for a long time. Father had told Jancsi what was in the letter.

It said that Kate had had the measles last winter. Jancsi had never had the measles — he thought it must be something wonderful to have. And she was delicate, the letter said, too, so she was coming to the country. A *delicate* city cousin, who had had the *measles* — that was something.

If it were only Sunday, they would go to church and he could tell everybody about her. Sunday was the only time when Jancsi saw anyone outside his own family. Father had a ranch, with thousands of sheep, horses, cows, and pigs.

He had chickens and ducks and geese; he even had donkeys, but he didn't have enough children to suit Jancsi. It got so lonesome for poor Jancsi, he would have given ten horses for a brother. He had it all figured out — he would give a donkey for even a sister. Not horses, just a donkey.

The ranch was miles and miles from the village. It was too far to walk, and they were too busy to drive on weekdays. So, although Jancsi was ten years old and quite a man if you asked his opinion, he had never been to school, and he did not know how to read or write. The ranch was the only reality to him — the world outside was just a fairy story. Mother knew lots of fairy stories about dragons and golden-haired princesses who lived in glittering castles. Jancsi thought that houses in Budapest were made of gold and had diamond windows. All the city people rode around on pure white horses and wore silk gowns. Cousin Kate would have golden curls, rosy cheeks, big blue eyes; she would wear a white silk flowing gown, and her voice would be like honey. Now — Jancsi is off in

dreamland — some day a dragon will capture her, and it will be up to Jancsi to go to the rescue. He is clad in green velvet, red boots, riding a coal-black steed. Here comes the dragon! Jancsi pulls out his golden sword, and one-two-three heads are at his feet! All good dragons have twelve perfectly hideous heads. Four — slash, five — swish goes his sword ———

“Mo-o-o-o!” bellowed something close to him. And crash-bang went Jancsi together with the milking-stool. He sat and blinked. Máli, the mottled cow, looked at him with reproachful eyes. Reality closed around the hero — oh yes, here he was in the barn, milking the cow.

“Jancsi! Ja-a-ncsi-i! Hurry up with the milk or you'll be late for the train!” It was his mother's voice calling from the house. He scrambled to his feet, scowled at Máli, and picking up the full pails made his way back to the kitchen.

Kate Seredy

LESSON 2

Purpose: to teach pupils to recognize the emotional reactions of story characters.

- Suggested Procedure:**
1. Tell pupils that they have heard a selection about a Hungarian boy at his work, and that now they will hear about an Indian boy of long ago at *his* work. Prepare them for the story by telling them that the Indians of long ago believed that there were great spirits in certain places, and that they must obey these spirits at all times.
 2. Instruct the pupils to listen and try to understand how Tanui felt, and why he felt that way. Recall briefly the discussion of Lesson 1 about the selective listening required.
 3. Read each section of “Sign of the Eagle.” Following the reading of each, discuss briefly the answers to the following questions. Whenever an emotion is identified, have the pupils support their answers by reference to the story or to their own experience.

Section 1	What one word describes how everyone feels as the story begins? (calm, quiet, relaxed) Did Tanui guard the tobacco leaves well?
Section 2	How do the new eagle mocassins make Tanui feel? Why was Tanui told to guard the tobacco leaves so carefully? How does Tanui's father feel when he thinks of the great spirit? How would he feel if he didn't have the tobacco leaves?
Section 3	How does Tanui feel as the water becomes treacherous?
Section 4	How does he feel now?

Section 5

How does Tanui feel now?
How does Father feel?

Section 6

How do you think Tanui felt as he tossed in his
mocassin?
Did the great spirit seem happy with the gift?
How did the family feel when at last the water
was smooth again?

Section 7

How do you think Tanui feels now about giving up his
moccasin?

Section 8

Why does Father think the spirit was pleased with the
gift?

Narrative:

SIGN OF THE EAGLE

1. Father paddled. Mother dozed. Baby Wanipi slept on the canoe floor.

At the front of the canoe sat Tanui. His paddle lay idle, for it was not needed. Close beside him two wilted tobacco leaves rested in the fading sunshine. Tanui had been told to guard them lest they be broken or become lost. All day, while he had been picking blueberries, he had kept them carefully beside him. But how could they be broken or lost here in the canoe? Tanui turned and picked up his new moccasins and gently slid his fingers over the eagles that were beaded on each toe.

2. "Eagle moccasins! I must be the only boy in our village to have moccasins like these."

"An eagle," Father spoke softly, "is a sign that you are growing strong and brave, my boy. It is a sign that you are no longer afraid of danger. You must not wear them unless you can be true to the sign of the eagle."

"Oh, I can be true, Father! And I can be brave."

"We shall see. Soon we will have to pass the Rock of the Giant. Then we will know if you are truly strong and without fear. The waters swirl and froth and heave around the rock. Only by pleasing the spirit of the giant that lives within that rock can anyone hope to pass safely in his canoe."

"But how can we please him, Father? What must we do?"

Father smiled. "That is why I told you to guard the tobacco leaves, Tanui. They will be our gift to the spirit of the giant. As soon as we are directly before the rock, you must toss them into the water. There he will be sure to find them."

"But, Father, how do we know if the spirit has liked our gift?"

"If our canoe passes quickly and safely through his waters, then we shall know that he has been pleased. But don't worry, Tanui. It is well known that the spirit of the giant is very fond of tobacco leaves."

"Perhaps the spirit feels kindly today and will send one leaf back to you, so that you may burn it in your pipe."

"A gift returned is not a matter for joking, my son. If the spirit ever sent my gift back, then I would not burn it but would keep it always, wrapped in deerskins and safely hidden, for when the spirit of the giant returns a gift, it means that he is very pleased. The owner of such a prize is assured safe passage forever through the waters of the Great Rock."

Then Father laughed. "But this will never be our luck, Tanui. The spirit of the giant likes tobacco leaves too much to return any."

3. Suddenly Tanui cried, "Father! Father, look! The water is growing swifter. Ahead the river becomes angry."

"Take up your paddle now, Tanui, and remember what I have told you. When the water is very swift, never let your paddle rest. We must paddle hard to keep the canoe in the right current."

Soon the water was so fast and rough that the little craft bobbed about as though it were a fallen leaf and not a canoe at all.

Mother and baby Wanipi were jolted from their dozing. Water splashed about the boat and at times sprayed over them into the boat.

"Get the tobacco leaves ready, Tanui. We will see the Rock of the Giant at any time now!"

4. Tanui turned to grasp the tobacco leaves. They were not there. Tanui's heart began to pound. He searched the floor at the front of the canoe and turned to look behind him. Then he saw them. Wanipi was playing with them.

5. "Wanipi!" Tanui called. "Give me the tobacco leaves!" But Wanipi would not part with them.

"Wanipi," Tanui begged, reaching toward the child. "I need those leaves!"

Playfully, Wanipi threw the precious leaves over the side of the canoe. At once they were swallowed by the boiling water.

At that very moment, the canoe shot around a bend in the river and suddenly a vast gray rock loomed beside it. The rock rose in one great mass from the water. It was cold. It was hard. It towered almost to the sky.

"The leaves!" Father called anxiously. "Throw them in, Tanui. Throw them in!"

6. Tanui had no time to explain. Ahead the river roared and foamed. He must find something else for the spirit. But what did he have?

Then he spied his new moccasins and he remembered about the sign of the eagle.

"Be brave, Tanui," something inside him seemed to say. "Be strong, Tanui. Be true to the sign of the eagle."

Tanui snatched one of the moccasins from his foot and pitched it into the whirlpool.

"There you are, miserable spirit!" he shouted. "Accept our gift and let us pass."

The water writhed. It raged. It roared. Father paddled, Tanui paddled, and the canoe remained erect.

Mother cried out. The baby whimpered. Mother clutched Wanipi to her. Father paddled, Tanui paddled, and the canoe remained erect.

The little canoe was tossed into the air. It crashed down upon an angry wave and was sucked into the clutches of a swirling eddy. Father paddled, Tanui paddled, and the canoe remained erect.

At last they came to a calmer place. The river was wide and smooth once more. The Great Rock was behind them.

For a long time everyone was quiet. It was a very bad thing to anger a spirit.

Finally Father spoke. "The spirit of the giant is displeased with us. It is good that he let us pass at all. We must not anger him further. We must never again go through his waters."

7. Wearily, Tanui took up his paddle again, and before long, they reached the shore of their village.

"Come now, Tanui," Father said. "Help me to unload this canoe."

As Tanui began to work with his father, he realized that he wore only one moccasin. "To think," he grumbled, "that I wasted a precious eagle-beaded moccasin on that ungrateful spirit! I cannot keep just one moccasin. The other boys will laugh at me. They will say that I am only half brave and half strong, that I am only half able to be true to the sign of the eagle. One eagle-beaded moccasin is much worse than none at all. I must get rid of this last one too."

8. Tanui waded to the end of the boat and was about to toss his only moccasin into the current when he noticed something lapping with the waves against the side of the canoe.

At first it looked like a small furry animal, and Tanui hurried to rescue it. It was soft where he touched it, as though it had no bones. Then Tanui held it up into the dusky twilight. There, glaring boldly from the soft supple thing, was a brightly beaded eagle.

"Father!" Tanui cried. "My moccasin has been returned. The spirit of the giant is angry no more."

Father examined the slipper carefully. At last he spoke in slow wonder. "Now, Tanui, my very brave son, we have safe passage by the Great Rock forever!"

"Maybe it is good that we didn't give the tobacco leaves after all. The spirit must really have liked our gift of the eagle-beaded moccasin."

"Yes," Father agreed, "I'm sure that he did. But perhaps the spirit admired the giver even more than the gift."

Lorraine Peever

LESSON 3

Purpose: to teach pupils to note specific details.

Suggested Procedure: 1. Tell the pupils that you will read them a selection, and that you want them to recall as many as possible of the things it tells them. Discuss the kind of listening this requires. Pupils should be aware that they must listen attentively to all the details and try to remember them.

2. Read "Zinnia and Her Babies" in sections as indicated. Following the reading of each, ask questions which require recall of details. If necessary, reread so that pupils can locate answers.

3. When the selection has been completed, have the pupils evaluate their listening. Note strengths and weaknesses.

Suggested questions:

- | | |
|-----------|---|
| Section 1 | <p>What animals does Zinnia like best?</p> <p>How does she approach when she hears a kitten mewing?</p> <p>What does she always think is wrong?</p> <p>What does she do about it?</p> |
| Section 2 | <p>How old were Zinnia's babies?</p> <p>Why did her mistress want them to stay in the barn?</p> <p>What comforts did the barn have for the kittens?</p> <p>Why did Zinnia not like it?</p> <p>What did Zinnia do with them?</p> <p>Why were they not comfortable when she left them?</p> <p>What puzzled everyone about Zinnia and her kittens?</p> |
| Section 3 | <p>How is Zinnia getting her kittens out of the barn?</p> <p>How did her mistress learn this?</p> |
| Section 4 | <p>What did Zinnia's mistress decide?</p> <p>What did Zinnia do then?</p> |

Narrative:

ZINNIA AND HER BABIES

Part 1

1. The only creatures that Zinnia likes better than dogs are kittens. Anybody's kittens, though naturally she prefers her own. The voice of a kitten mewing will always bring her on a trot to see what the trouble is. Quite likely she may decide that the kittens are fretful because they are not in what she considers a good and comfortable place for them. In that case she will probably pick them up one by one and carry them off somewhere else, without bothering to consult their own mother at all.

up a family of her own, four babies of a few weeks old, and she had them in the barn. There was a good deal of painting and other work going on about the house at that time, and Zinnia's mistress thought that the barn was the safest place for the kittens to stay in, at least until they were a little older, when there would be less danger of their tumbling into paint pots, or getting stepped upon by accident. So the barn door was kept closed, and Zinnia's own food and saucers of milk were carried out to her there twice a day.

Zinnia, however, had her own ideas. The barn was big and airy; the kittens had their own box lined with hay, and plenty of space to crawl

2. One summer I remember Zinnia was bringing

safely about in. But that didn't satisfy her. It was sunny June weather; kittens should be out in the garden, enjoying the fresh air.

And every morning there they were, all four of them, packed into an old wheelbarrow by the woodshed, where they whimpered and blinked at the sunlight, looking, poor mites, anything but comfortable on the bare earthy boards. And there Zinnia would leave them, while she went off on some hunting excursion of her own.

For a long while no one could discover how Zinnia managed to bring those kittens out. Every evening, and often during the day as well, they were carried back to their own bed, and the barn door closed and bolted, with Zinnia and her babies inside. But it made no difference. Every morning, there they were back again in the wheelbarrow.

3. But at last we found out Zinnia's secret.

High up in the barn wall, near the rafters, was a window with one small pane missing. One morning Zinnia's mistress, passing near the barn

heard a queer scraping sound, like the noise a squirrel makes scrambling down a tree trunk, and looked up to see Zinnia, who had just squeezed through the broken window with a kitten in her mouth and was letting herself down cautiously, backward, inch by inch, clinging with her claws to the smooth side of the barn.

The kitten safely landed on the ground, and dragged over to the wheelbarrow, Zinnia turned right around and went back for the next.

4. Seeing that she was so determined about it it seemed useless to shut the kittens up any longer, so after that the barn door was left ajar and Zinnia was free to carry her babies in and out in a less dangerous way. It was just like obstinate little Zinnia, however, that having once got her own way in the matter she didn't seem to care any longer whether the kittens were indoors or out, but left them most of the time to crawl about by themselves on the barn floor, where they certainly seemed happier than when they were being dragged to and fro so ruthlessly every day

LESSON 4

Purpose: to teach pupils to note specific details.

Suggested Procedure: 1. Tell the pupils that you will read another selection about Zinnia and again you want them to listen for the details. However, this time you will give them the questions before you read. Discuss the effect this will have on their listening. Pupils should realize that they must still listen attentively but that this time their listening is directed by your question.

2. Give the pupils a question (or questions) before reading each section of Part 2 of "Zinnia and Her Babies." Following the reading discuss the answers. If there are errors, or difficulties in finding any answer, discuss the listening problem created. Remind pupils that they must hold the questions in mind as they listen and be alert for the answers. Sometimes several points are required for a complete answer. Pupils should recognize this.

If there is any disagreement about the correct answer, reread the pertinent sections and have pupils check.

3. Following the reading of the entire selection, ask several general questions. Impress upon pupils the fact that, while they were listening for certain specific details, they should also have noted the general ideas expressed.

Suggested questions to precede reading:

- | | |
|-----------|---|
| Section 1 | Why wasn't Zinnia interested in the new baby at first?
What happened to make her interested? |
| Section 2 | What did Zinnia do that surprised the baby's mother?
What did the baby's mother do? |

Section 3

How does Zinnia show she is getting old?

Section 4

How long was Topsy sick?

How old were her kittens?

What did her kittens miss most?

Section 5

Who saved the kittens?

Where were they taken? Why?

Narrative:

ZINNIA AND HER BABIES

Part 2

1. The queerest thing that Zinnia ever did was in regard to another sort of kitten altogether.

It happened one year that there was a new baby in the house — a real two-legged baby this time. Zinnia, of course, knew about the baby; cats know all about everything. But she had never shown any great curiosity about it, possibly because she was busy herself, just then, bringing up a family of her own tucked away in a basket on the porch.

It was pleasant spring weather and the baby, who was just a few weeks old, was put out every morning to take her nap in a wicker cradle on the lawn. Usually she slept soundly, but one morning she happened to be a little restless and fretful. Now the crying of a young baby does sometimes sound rather like the mewing of a kitten, especially if the baby is sleepy, and just complaining to itself, as this one was.

Zinnia was seated on the doorstep, washing her face, and when she heard this peculiar sort of noise she pricked her ears up and strolled over to see what it was all about. Standing up with her front paws on the edge of the cradle she peered in, and it evidently didn't take her long to make up her mind just why the baby was crying. "What that child needs," thought Zinnia, "is a mouse!"

2. So off she trotted down the garden, and round to the barn, to reappear a moment or so later with a nice fat mouse dangling from her mouth. Straight over to the cradle she went, and dropped the mouse in, with a little crooning mew, just to draw the baby's attention to it.

Now the baby's mother had watched all this, and she thought at first that Zinnia had just made a very funny mistake, and had dropped the mouse there by accident. So she picked it up by its tail and took it over to Zinnia's own babies in their basket. But Zinnia would have none of this. She fished that dead mouse right out again and carried it over to the baby's cradle a second time, dropping it in with a little thump, as though to

say: "You may think you know a lot about babies, but I've had more experience than you and, believe me or not, what that child needs is a mouse!"

3. Zinnia is a grandmother now, many times over. Most of her various babies are grown up and have families of their own.

Zinnia herself is growing middle-aged. Her little pointed face, with its pale-green slanting eyes, is a shade more pointed than it used to be; her black fur, always a little reddish in the light, is taking on more and more of a rusty tone, the color of an old iron kettle that has been lying out in the sun.

4. Not long ago a grown-up daughter of Zinnia's, Topsy, died quite suddenly after only a couple of days' illness, leaving two pretty little kittens, about ten days older than Zinnia's own kittens. Luckily they were nearly big enough to lap for themselves, and meantime could be fed warm milk with a medicine dropper, but they missed their mother sadly, and the warmth and comfort of her body curled up beside them in the basket.

5. Everyone was worried about poor Topsy's kittens and how they would get along without her, but before twenty-four hours had passed, Zinnia, as usual, had come to the rescue. She heard the little orphans mewing, took one look at them, and without more ado seized first one and then the other and dragged them up two flights of stairs to the attic, where she settled them comfortably in the box with her own three babies.

There will be no neglected kittens in any house where Zinnia lives, as long as she is there to look after them.

Margery Bianco

LESSON 5

Purpose: to teach pupils to make inferences.

Suggested Procedure: 1. Remind the pupils that as they listen, they should be thinking about what they hear and comparing it with their own experience.

2. Locate Moose Factory and the Moose River on a map.

3. Tell the pupils that the story you are going to read took place on the Moose River. Tell them to think about what it would be like to live there as they listen.

4. Read the story in sections as shown. Following each section ask questions which require pupils to make an inference. Discuss the answers to each.

Suggested questions:

Section 1	Describe the late fall weather on James Bay. What had been Joey's ambition? Why is it so important to be able to call in the wild geese? Where do you think Joey's father is?
Section 2	How had calling in the geese changed Joey?
Section 3	Why did Joey go into the store?
Section 4	Why is Joey so anxious for his father's return? Why didn't his father say anything about his calling the geese? What do you think Joey will do with his silver dollar?
Section 5	Had Joey's father understood? Why is Joey so happy?

5. Pupils should recognize that context is used when listening as well as when reading to learn word meanings. Guide them in using context with the underlined words: decoy, white caps, piper, factor, marlin-spike, haversack.

Narrative:

THE CALL OF THE CREE

1. In the gray October haze, the water of the Moose River mumbled and churned with the incoming tide. On a finger of waste shoreline above the settlement of Moose Factory, Joey Martin stood watching the foaming river. The wind whined and slapped at his face leaving a salty dampness even on his eyelids as the great James Bay threw its bulk of salt water southward. Joey's sharp black eyes searched the northern horizon for the little bobbing specks of the great freighter canoes homeward bound from hunting or trapping trips. This was the season of the wild goose; this was late fall, when down from the great wastes of the north came the blue and snow

goose in thousands to rest and eat on the shore of James Bay. Roots touched by the first finger of frost were delicate and sweet to the wild geese.

Even now a waving ribbon of geese, a long floating string of dots, drifted in over the soggy northern cloud bank. Joey started the hideous shrill, throaty, "Kook, Kook, Kook," call to decoy them. The geese drew in, wavered with great wings beating the air. Joey crouched, head low.

"Kook, Kook, Kook," he shrilled, taking up the call again. The geese swerved, then in a great cloud passed directly overhead echoing the high squawking call. The noise was like

thunder in Joey's ears. And then they were gone. Joey took a deep breath, then slowly, very slowly, he stood up. In all his nine years he had never before been able to call in the wild geese.

And in this moment he longed for his father. He wanted his father to know what he had done and be proud.

2. He stared at the river again, as if by sheer will he could pull into sight the freighter canoe bearing his father and the party he was guiding. Nothing but peaked white caps. He picked up a pebble and threw it swiftly at a lone sandpiper dancing across the flats. The piper teetered on its match-stick legs. Joey stooped for another stone. "Bah," he thought, "pipers are only for papooses."

Turning homeward, he worked up the slimy bank to the muddy road, and with each step rivulets of ooze ran over his rubber boots. Another boy's stride might have been contorted by the heavy bluish mud, but Joey was a Cree Indian and his step was easy and sure.

At home the big trestle table was waiting for the hunter's bag of geese. Soon his mother's kitchen would be full of women plucking geese; outside the men would pack them into boxes for the trip to the big city. The children would gather sticks for the bonfire and whittle them to a sharp point to hold the cast-off goose heads. Joey felt his mouth water as he thought of the good taste of a toasted goose head. Maybe this year his father would let him pack the geese into the boxes; he had called in the wild geese.

Later around the big fire there would be stories and he would hear his father's tale of the great hunt up the Bay.

3. He paused when he reached the settlement and he followed the plank walk to the steps of the Hudson Bay Store. He slipped past the big front door and stepped through the archway into the main store. The room hummed with low Cree talk, and over this the factor's voice, as he sold his goods. Joey passed the shelves of canned goods and stopped as he always did beside the show case. There, its blades open, gleamed the knife, the knife so perfect for a boy, for him. He couldn't remember how long he had wanted it.

One day, absorbed in its shining blades, he had looked up to find his father gazing down at the knife curiously.

"It would take a pretty fine fellow to own a knife like that, eh?"

There had been no answer, for Joey knew that to own the knife meant money, and money

was something Joey had never had.

Now once again he counted. One, the little blade for whittling. Two, the big blade strong enough for trail blazing. Three, yes, it was a can-opener — what a neat cut he could make on a tin. Four, a marlin-spike — a boatman would not be without this iron needle to mend his ropes.

A hand on his shoulder, a stern Scottish voice, "Closing time. Out you go, laddie."

So abruptly did the dreams of trail blazing and hunting end.

4. Now it was raining in great sheets; Joey could barely see the dock in the dripping half-light. It seemed foolish to hope the canoes would come in tonight. But listen! A paddle, a sound of voices, a laugh like no other laugh on earth, deep and full and joyous, his father's. He ran to the edge of the dock. There were two freighter canoes coming close.

"That you Joey?" His father's voice, strong and steady. "Good fellow, give a hand."

He strained with all his might to drag the canoes close enough to the dock so that the three wet hunters might more easily get out of the canoes. The hunters were awkward and clumsy in their wet garb. Joey held tightly to the canoes until each hunter was safely on the dock. Then he could wait no longer, he was shouting, "I called the geese in — today I called -----."

But his father fixed a big haversack onto his shoulders, pausing only to press his hand across Joey's back before letting the haversack drop down. "Take a pack, boy. This is time for work not talk."

Joey followed the hunters up the footpath into the guest-house. He unloaded the pack in the hall like a real guide.

One of the hunters pressed something into his hand. "For the son of a fine guide," he said.

Joey looked at it unbelieving, blinking at its brightness — a silver dollar.

5. Suddenly the most perfect knife danced before Joey's eyes. Joey smiled quickly, shyly, then raced back to the dock.

"I made money, I made money," he called to his father.

"Well now, Joey, with money we could buy a few shotgun shells, and now that you can call the geese we might take a trip up the Bay ourselves — yes?"

"But, I wanted to"

"Good fellow. You'll make a guide some day. Now make fast the boats," and Joey's father

shouldered the last of the gear and grinned down at his son.

Joey had been about to tell his father that the most perfect knife was waiting for this bright dollar. But now the knife didn't seem to matter, and Joey somehow felt happier than he had ever

remembered feeling before and he laughed deeply and joyously. And on the wind came the poignant call of the wild geese as they headed homeward.

Roselma Lake Sinclair

Use *My Practice Book*, page 9, to assess how well the pupils have listened. Note that each question *in its entirety* should be *read to* the pupils; this is *not* a reading, but a listening, exercise.

LESSON 6

Purpose: to teach pupils to make inferences.

Suggested Procedure: 1. Tell the pupils that you are going to read a poem. Instruct them to listen and find out (a) what the wind thinks is happening; (b) what is really happening.

2. Read the poem, "The Wind and the Moon," one stanza at a time. Following each discuss with the pupils (a) the wind's action and comments; and (b) what is actually happening. Have the pupils suggest reasons for the moon's mistaken inferences.

3. Read the entire poem.

Poem:

THE WIND AND THE MOON

Said the Wind to the Moon, "I will blow you out;
You stare
In the air
Like a ghost in a chair,
Always looking what I am about;
I hate to be watched; I will blow you out."

The Wind blew hard, and out went the Moon.
So, deep
On a heap
Of clouds to sleep,
Down lay the Wind, and slumbered soon —
Muttering low, "I've done for that Moon."

He turned in his bed; she was there again!
On high,
In the sky,
With her one ghost eye,
The Moon shone white and alive and plain,
Said the Wind, "I will blow you out again."

The Wind blew hard, and the Moon grew dim,
"With my sledge
And my wedge
I have knocked off her edge!
If only I blow right fierce and grim,
The creature will soon be dimmer than dim."

He blew and he blew, and she thinned to a thread.
"One puff
More's enough
To blow her to snuff!
One good puff more where the last was bred,
And glimmer, glimmer, glum will go that thread!"

He blew a great blast and the thread was gone.
In the air
Nowhere
Was a moonbeam bare;
Far-off and harmless the shy stars shone;
Sure and certain the Moon was gone!

The Wind he took to his revels once more;
 On down,
 In town,
 Like a merry-mad clown,
 He leaped and hallooed with whistle and roar —
 “What’s that?” The glimmering thread once more!

He flew in a rage; he danced and blew;
 But in vain
 Was the pain
 Of his bursting brain;
 For still the broader the Moon-scrap grew
 The broader he swelled his big cheeks and blew.

Slowly she grew, till she filled the night,
 And shone
 On her throne
 In the sky alone,
 A matchless, wonderful, silvery light,
 Radiant and lovely, the Queen of the night.

Said the Wind, “What a marvel of power am I!”
 With my breath,
 Good faith,
 I blew her to death —
 First blew her away right out of the sky —
 Then blew her right in; what strength have I!”

But the Moon she knew nothing about the affair;
 For high
 In the sky,
 With her one white eye,
 Motionless, miles above the air,
 She had never heard the great Wind blare.

George Macdonald

LESSON 7

Purpose: to teach pupils to make judgments.

- Suggested Procedure:**
1. Tell the pupils that you will read a story told by the people of Africa. Ask them to listen closely and find out what kind of animal played the trick in the story, and what the trick was. Tell them to think about the trick, and whether it was a good or bad one.
 2. Read the title, “Kalulu, the Clever One.” Consider whether or not this suggests the nature of the trick.
 3. Read “Kalulu, the Clever One” in sections as indicated. Following each ask questions which require the pupils to make judgments. Discuss the answers, having pupils justify their opinions.

Suggested questions:

- Section 1 What kind of life had the elephant lived?
 Did the rich man treat the hare fairly?
 Do you agree with the hare's decision to move?
- Section 2 How is the hare deceiving all the animals?
 How do you feel about such a trick?
- Section 3 Was the trick a success?
 Do you think it was a good trick?
 Do you think the hares enjoyed their new life?

4. As you read the story, promote the use of context to identify unknown words. Underlined words will likely be unfamiliar but their meanings can be determined from context.

Narrative:

KALULU, THE CLEVER ONE

1. The elephant king was old beyond the memory of all his subjects, and he felt that his life was fast drawing to a close. However, he was willing to die, for he had ruled his people of the forest well and wisely for many decades, and he was very tired. So he crept away into the solitude of his beloved forest, and there amidst the great trees and creepers, he breathed his last.

Now, the hare and his wife were very poor; true, they worked for a rich man, but he was mean and niggardly, giving them only a pittance in return for their services. Like all his kind, the hare loved the luxuries of the world, but on the meagre wage he earned could have none of them.

He therefore approached his wife saying, "Wife, we must move from here, and search for new pastures where we can get really rich, and live as those around us live, in luxury and comfort. Come, we will hunt for treasure!"

2. They tied their few possessions in two little bundles, and with these slung over their shoulders, set out across the forest for the great plains beyond. They had travelled for some distance when they came across the dead body of their elephant king. "Ah!" chuckled the hare. "Surely here is our chance for riches! Wife, go and call our lord's many subjects. Tell them that their king is gravely ill and, feeling that his end is drawing near, he wishes to speak to them. Tell them that he asks each to bring as many jimbu shells (which was their form of money in those days) as he can spare, wrapped up in a banana leaf, each with his name on it.

"I, wife, will speak to them from the inside of our dead king's mouth."

He chuckled once more as he climbed into hiding, while Mrs. Hare went to do her husband's bidding.

Before long the dead king's subjects commenced to arrive, and each looked with reverence at their beloved ruler on (as they thought) his deathbed.

"My people," squeaked the voice from inside the elephant's mouth, when they had all gathered together, "I am very ill, and the time has come for me to leave you. The weakness of my voice will prove to you that all my strength has gone. There is one request, though, that I wish to make before I die. I want you to celebrate with dancing and a funeral feast befitting one who has ruled as long as I. Show your love for me, my dear people, in the tokens that you give. My chief councillor, the hare, will now collect these offerings. Tomorrow the hare will prepare the feast which I expect you all to attend. Go, now, all of you, and let me die alone."

3. Mrs. Hare stood beside the elephant's head, and with her ears dropped in sorrow, held out a large bag. In this the animals placed the packages of jimbu shells as they filed past paying their last respects to what they thought was their dying king.

When the last animal had passed out of sight, that rascally hare climbed out of his hiding place in the dead elephant's mouth, and smoothing down his ruffled coat rushed over to his wife. "How much have you got?" he asked, pointing to the bag full of wealth.

"Fifty thousand jimbus!" answered his wife gleefully. "Now we are rich indeed!"

"We must make haste and leave for another

kingdom," said her husband, trying to hide his excitement and joy. "We will buy ourselves a farm in an adjoining country where we will live a life of ease and plenty. We must hurry, though, for there will be trouble if our dead king's subjects catch us!"

They lost no time in starting off, and before long they had settled down in a far-away country, on their own little farm

amidst the many comforts that they bought with their ill-gotten gains.

Needless to say, there was weeping and great anger when the animals turned up on the following day, all dressed in their best clothes, and looking forward to the funeral feast, only to find that their lord the elephant had been dead for *many* days, and that the Clever One had fooled them again!

Phyllis Savory

LESSON 8

Purpose: to teach pupils to make judgments.

Suggested Procedure: 1. Tell the pupils that you will read another story about a trick played by a rabbit; and that you want them to judge this trick.

2. Read the title, "How Rabbit Got Out of a Tight Place" and consider whether the title suggests any difference in the kind of trick played.

3. Read the story one section at a time. Ask questions which require pupils to make judgments. Discuss the answers, bringing out that each person is entitled to his own opinions, provided that they are not at variance with facts in the story.

Suggested questions:

Section 1	What does the jaguar intend to do? What has the rabbit been doing? What is the rabbit pretending? Do you think the rabbit is right to try to deceive the jaguar?
Section 2	Do you think the rabbit is clever? Why?
Section 3	What words would you use to describe the jaguar? How long do you think he held up the rock before he realized that he had been tricked? Do you think this was a clever trick? (Pupils should realize the rabbit would otherwise have been eaten, and that no real harm has done.) Compare this trick with that played by Kalulu the Clever One.

Narrative:

HOW RABBIT GOT OUT OF A TIGHT PLACE

1. On the road Mr. Rabbit had to take over the mountains to get to his brother's house, there was a great stone, which hung in such a way that it seemed about to fall at any moment, although, to be sure, it is hanging there to this day. The weather was so warm and the shade of the rock

so inviting that Mr. Rabbit sat down under it to eat his lunch and take his nap. He was in the middle of a sound sleep when he was rudely awakened by the growl of a jaguar close at hand. The beast was so near that Mr. Rabbit saw at once that it would be useless to try to escape.

He thought fast. Putting his shoulder to the rock, he stood as if straining with all his strength, while he watched the jaguar out of the corner of his eye.

"Oh dear, oh dear!" he wailed, as the jaguar came near. "Oh dear! To think I must stand here and die to save my wife and babies! Oh, how tired I am!"

2. The jaguar stopped a few paces off.

"What's the matter with you?" he asked suspiciously.

But Mr. Rabbit pretended not to hear and redoubled his cries. So the jaguar drew nearer and asked again, "Say, what's the matter with you?"

"It's too terrible," gasped Mr. Rabbit. "To think that my wife and babies must die when my strength gives out, to say nothing of myself!"

The jaguar's curiosity was fully aroused, and he insisted on knowing Mr. Rabbit's story.

"Oh, Mr. Jaguar," said Mr. Rabbit, between gasps, "unless I hold up this rock — it will fall and kill me and my whole family down below! And I shall soon give out, for I am dying of thirst. It's all up with me!"

The jaguar was touched.

"I'll tell you what I'll do," he said, after thinking it over. "I'll hold up the rock for you while you go get a drink of water from the brook."

"You are very kind, dear Mr. Jaguar, indeed you are," answered Mr. Rabbit, "but I couldn't

allow you to take my place, for you might let the rock fall, and if you did . . ."

At this point Mr. Rabbit's voice failed him and he began to tremble at such a rate that the jaguar expected to see him drop at any moment.

3. "Please, Mr. Rabbit," insisted the jaguar, "let me take your place until you get a drink of water. I promise I won't let the rock fall."

"Well," consented Mr. Rabbit, "if you really wish to save us you may come over here and put your shoulder under the rock while I slip out."

The jaguar did as he was told.

"Do be careful while I am gone," said Mr. Rabbit, as he limped painfully away. "So much depends upon your holding up the rock. Stand just as you are until I get back. I shan't be gone long."

"That's all right," answered the jaguar. "I can hold it for you."

Mr. Rabbit walked away, after thanking him but, instead of stopping at the brook, he jumped over it and hastened to his brother's house, where he arrived after sundown.

M. H. Jessup and L. Simpson

LESSON 9

Purpose: to teach pupils to recognize the main idea.

Suggested Procedure: 1. Review briefly the concept of main idea. (Relate this to the interpretation lessons of Block 138.)

2. Direct pupils to listen for the main idea as you read the beginning of a Japanese story. Remind them that to find the main idea they must listen for the important details.

3. Read Section 1 and question to establish the sequence of events as:
The old man and the old woman were very kind to their little dog.
The little dog always stayed near his master.
Shiro wanted the old man to dig in the corner of the garden.
The old man found great treasure.
The old man and old woman rewarded Shiro.

4. Have the pupils consider this sequence and state the main idea.

5. Continue this same procedure with each section of the story.

6. Guide the pupils in considering the main idea of each section, and combining these to state the main idea of the story.

Narrative:

THE OLD MAN OF THE FLOWERS

1. Once upon a time, in a village in Japan, there lived a kind old man and woman with their little dog, Shiro. They called him Shiro because he was as white as snow. Since they had no children, they treated Shiro just like their own child, and took him everywhere they went. When the old man went out into his garden to tend the little dwarfed pine trees, Shiro ran along at his side. When the old man dug up turnips and sweet potatoes from his vegetable garden, Shiro would carry them back to the old woman. He was a very wise dog indeed, and the old man and woman loved him dearly.

One day, as the old man worked in his vegetable plot, Shiro sniffed about in the corners of the garden. Suddenly, he ran to the old man and began to tug at the sleeve of his *kimono*.

"Here, here, Shiro, what are you doing? You'll tear my clothes!" said the old man. But Shiro would not stop. He barked and tugged as hard as he could, until finally the old man decided to see what was the matter. He followed Shiro to a corner of the garden and there Shiro began to scratch the ground and bark, "Wuf-wuf, dig here! Wuf-wuf, dig here!"

"Dig here? In this bare corner, Shiro?" asked the old man.

"Wuf-wuf!" answered Shiro, wagging his tail happily.

"Well, just as you say," said the old man, and he began to dig in the hard, dry soil. Down went the shovel, and up came the dirt! "Heave ho, heave ho . . . Yoi-sho, yoi-sho!" sang the old man as he dug. Suddenly he heard a clink-clank, clink-clank, as his shovel struck something hard. He looked closely, and to his surprise, he saw hundreds of sparkling gold coins.

"My, my, what is this!" he exclaimed happily, and then he ran home to tell the old woman of the treasure he had discovered. The old woman hurried to the spot with him, and together they filled a large sack full of coins, and carried it back to the house.

"We will never be poor again," said the old man happily. "And we owe it all to Shiro!"

"Yes, yes, we never would have discovered the treasure without him," said the old woman.

Then they both stroked Shiro's head tenderly, and they gave him a big dinner of rice and fish which he liked so well.

2. Now there was a very greedy and wicked man who lived next door to the kind old man and woman. When he heard of the treasure which his

neighbor had discovered, he quickly ran over to borrow Shiro, for he wanted the dog to do the same thing for him.

He bowed very low and said to the kind old man, "Would you be good enough to let me borrow Shiro for the day?"

"Why, of course," answered the kind old man, for he was a very generous person indeed.

The greedy man took Shiro by the collar and hurried with him out into his own garden.

"Now show me where my treasure is!" he shouted at Shiro, as he dragged him about the garden. But Shiro would do nothing. "Bark quickly and show me the spot, or I will beat you with my shovel," he cried.

Poor little Shiro became so frightened that at last he weakly cried, "Wuf-wuf, dig here." The greedy man then began to dig just as quickly as he could. The shovel went down and the dirt flew up. Suddenly he heard a clink-clank as his shovel struck something hard. "Ah, here is my treasure," said the man greedily, but when he reached down to gather the coins, he found only a mass of dirty rocks and pebbles.

"You have tricked me!" he shouted angrily at Shiro. "And for that you deserve to die!" Then he struck Shiro on the head with his shovel and killed him.

3. Now the kind old man knew nothing of all this, so when dusk came and still Shiro had not returned, he decided to go after him. He knocked on the door of his neighbor's house and called, "I've come for Shiro, for it is time for his supper."

The wicked man came to the door and said with a scowl, "Oh, have you come for that worthless dog of yours? He tricked me and gave me rocks instead of coins, so I killed him."

"Oh, my poor little Shiro," cried the kind old man. He ran out to the garden and picked up the body of his little dog. Then he gently carried it home. The old man and woman were very, very sad. They buried Shiro in their garden and planted a little pine tree on his grave. Before long, this little tree grew so large that the old man could no longer put his arms around its trunk.

One day the old woman said, "Let us make something fine and useful from the wood of this pine tree so that we will always have something with which to remember Shiro."

"Ah, a fine idea," agreed the old man. "What shall I make from the wood?"

"I need a new bowl in which to grind rice flour," answered the old woman. "Then I will

be able to make some rice cakes, which Shiro liked so well, for our New Year's celebration."

"Then that is what I shall make for you," said the old man, and he cut down the pine tree and made a beautiful big bowl for the old woman. He polished the wood until it gleamed, and then he said, "Now I will help you grind some rice flour, and you can make some rice cakes."

Together the old man and woman began to pound and grind the rice in their new bowl. Suddenly they both stopped, for something very strange was happening. The amount of rice in the bowl seemed to be growing and growing, until soon it was overflowing onto the floor. Before they could stop it, the floor was covered with rice, and soon it began to flow out into their yard.

"Just see what is happening!" cried the old woman. "We shall never have to worry about going hungry, for this is enough rice to last us all our lives."

"Indeed it is," said the old man. "Why, this bowl must be filled with magic! Or perhaps Shiro is still helping us!"

4. The old man and woman had just gathered up all their rice and stored it away carefully when they heard a knock on their door. It was their greedy neighbor who had seen what had happened.

Once again he bowed very politely and asked, "I wonder if I may borrow your lovely new bowl for a day or two?"

"Why, of course you may," answered the generous old man, and so his neighbor carried off the beautiful new bowl. Quickly he put in some rice, and began to grind it into flour. "Give me rice! Lots of rice!" he sang out as he ground the rice. He watched the bowl anxiously, waiting for it to overflow with rice, but nothing happened. At last something seemed to bubble up from the bottom of the bowl. The greedy man rubbed his hands together and waited to catch the rice, but instead of rice, dirty rocks and pebbles came tumbling out of the bowl. Soon his house and garden were filled with them. The greedy man shrieked with rage, and threw the new bowl onto the hard floor where it broke into many pieces.

"Ah, you worthless wooden bowl!" he shouted. "I will use you for kindling wood!" And he threw the lovely bowl into his stove and set fire to it.

5. When the kind old man went to get his bowl, his wicked neighbor said, "Oh, have you come for that bowl? It was useless, so I burned it in my stove."

"Oh, but we made that bowl in memory of our dear Shiro," said the kind old man. He felt

very sad, but he knew it was useless to argue with his neighbor so he simply asked, "If you cannot give me my bowl, will you at least let me have the ashes that remain from it?"

"Take them, for they are of no use to me," answered the wicked man.

And so the kind old man scooped out the ashes that had fallen beneath the grating of the stove and carried them home in a barrel. As he walked home, with the barrel under his arm, a breeze came along and began to carry the ashes away. They scattered about in the air and fell on the barren branches of the cherry trees that stood along the road. Then something very wonderful happened. As soon as the ashes came to rest on a branch, that branch became covered with beautiful pink blossoms. The old man could scarcely believe his eyes. "It is a miracle! A true miracle!" Then he hurried home to tell the old woman what had happened.

As he told her about the ashes that brought forth lovely cherry blossoms on the barren trees, he had a wonderful idea. "Just think what I could do!" he said to her. "I could go about the countryside covering all the bare trees with beautiful blossoms. How happy everyone would be to see the trees blossoming at this time of year!" The old man chuckled with glee at the thought, and the old woman hastened to make a little red cap and a blue quilted jacket for the old man to wear on his journey.

When all was ready, the old man put on his bright new clothes, strapped the barrel of ashes on his back, and set out on his journey. He walked along the road, scattering ashes on all the trees and singing in a loud, clear voice,

"I will make the flowers bloom,
Old man of the flowers!
On dead branches, flowers gay,
Old man of the flowers!"

He smiled cheerfully, as beautiful flowers blossomed forth on all the dry, brown branches. It seemed just like spring again.

As he walked along, he saw a cloud of dust coming toward him. When it came closer, he could see that it was a long procession of men on horseback. Soon he knew that it was the prince riding back to his palace.

"Well, well, what has happened?" asked the prince looking about. "These trees should not be in bloom in the middle of winter!" Then he saw what the old man was doing, and he heard his little song. "Well, my good man," he called to the kind old man. "You have made the countryside beautiful with your magical ashes, and you will bring much happiness to all my people." Turning to his servant he said, "See that this old man of the flowers is given much food, clothing, and money. He deserves a reward for such a

a good deed."

"Oh, thank you, sir! Thank you very much," said the old man happily. Then he hurried home to tell the old woman of the wonderful good fortune that had befallen him.

6. Now when their greedy neighbor heard of the many rewards which the prince had bestowed upon the kind old man, he was even more envious than before. "I too must get a reward from the prince," he said to himself, and he hastily gathered up the ashes that remained in his stove. He too put on a red cap and a blue quilted jacket just as the kind old man had done, and singing the same song, he set out on the road. Soon he saw the prince approaching with his men, so he began to scatter his ashes all about and to sing in a loud voice,

"I will make the flowers bloom,
Old man of the flowers!
On dead branches, flowers gay,
Old man of the flowers!"

But as he threw the ashes, they did not turn into beautiful flowers at all. Instead, they blew right into the eyes and noses of the prince and all his men.

"What is the meaning of this!" shouted the prince angrily. "What do you think you are doing?" he called to the greedy man, as he wiped the ashes from his face.

"But, sir, I am the old man of the flowers. I was only trying to make the trees blossom again," murmured the greedy neighbor.

"You are not the true old man of the flowers. You are only trying to do as he did, so that you too will be rewarded," retorted the prince. "For being such a greedy and wicked man, you shall be punished and sent to jail." As the prince spoke, his servants rushed toward the wicked man and tied him securely so he could not escape.

"Have pity on me! Please let me go!" he cried, but it was of no use.

And so the greedy neighbor was taken away to be punished for his many wicked deeds, while the kind old man and woman lived happily ever after.

Yoshiko Uchida

LESSON 10

Purpose: to teach pupils to recognize the main idea.

Suggested Procedure: 1. Remind the pupils that in finding the main idea of a selection we often need the answers to three questions:

Who is it about?
What is he doing?
Why is he doing it?

Write the following headings on the board.

Who?

Doing What?

Why?

2. Instruct the pupils to listen as you read the first paragraph of a selection, and try to answer the three questions. Read Section 1.
3. Write the answers to the questions under the appropriate headings.
4. Continue with the rest of the story in the same way.
5. Guide the pupils in a study of the chart on the board. Have them combine the ideas there to arrive at the main idea.
6. Use the underlined words to further develop the ability to learn word meanings from context.

Narrative:

REDRUFF

The Story of the Don Valley Partridge

1. Down the wooded slope of Taylor's Hill the Mother Partridge led her brood; down toward the crystal brook that by some strange whim was called Mud Creek. Her little ones were one day old but already quick on foot, and she was taking them for the first time to drink.

2. She walked slowly, crouching low as she went, for the woods were full of enemies. She was uttering a soft little cluck in her throat, a call to the little balls of mottled down that on their tiny pink legs came toddling after, and peeping softly and plaintively if left even a few inches behind, and seeming so fragile they made the very chickadees look big and coarse. There were twelve of them, but Mother Grouse watched them all, and she watched every bush and tree and thicket, and the whole woods and the sky itself. Always for enemies she seemed seeking — friends were too scarce to be looked for — and an enemy she found.

3. Away across the level beaver meadow was a great brute of a fox. He was coming their way, and in a few moments would surely wind them or strike their trail. There was no time to lose.

"Krrr! Krrr!" (Hide! Hide!) cried the mother in a low firm voice, and the little bits of things, scarcely bigger than acorns and but a day old, scattered far (a few inches) apart to hide. One dived under a leaf, another between two roots, a third crawled into a curl of birchbark, a fourth into a hole, and so on, till all were hidden but one who could find no cover, so squatted on a broad yellow chip and lay very flat, and closed his eyes very tight, sure that now he was safe from being seen. They ceased their frightened peeping and all was still.

4. Mother Partridge flew straight toward the dreaded beast, alighted fearlessly a few yards to one side of him, and then flung herself on the ground, flopping as though winged and lame — oh, so dreadfully lame — and whining like a distressed puppy. Was she begging for mercy — mercy from a bloodthirsty, cruel fox? Oh, dear no! She was no fool. One often hears of the

cunning of the fox. Wait and see what a fool he is compared with a mother-partridge. Elated at the prize so suddenly within his reach, the fox turned with a dash and caught — at least, no, he didn't quite catch the bird; she flopped by chance just a foot out of reach. He followed with another jump and would have seized her this time surely, but somehow a sapling came just between, and the partridge dragged herself awkwardly away and under a log, but the great brute snapped his jaws and bounded over the log, while she, seeming a trifle less lame, made another clumsy forward spring and tumbled down a bank, and Reynard, keenly following almost caught her tail, but oddly enough, fast as he went and leaped, she still seemed just a trifle faster. It was most extraordinary. A winged partridge and he, Reynard, the Swift-foot, had not caught her in five minutes' racing. It was really shameful. But the partridge seemed to gain strength as the fox put forth his, and after a quarter of a mile race, racing that was somehow all away from Taylor's Hill, the bird got unaccountably quite well, and, rising with a derisive whirr, flew off through the woods leaving the fox utterly dumfounded to realize that he had been made a fool of, and, worst of all, he now remembered that this was not the first time he had been served this very trick, though he never knew the reason for it.

5. Meanwhile Mother Partridge skimmed in a great circle and came by a roundabout way back to the little fuzz-balls she had left hidden in the woods.

With a wild bird's keen memory for places, she went to the very grass-blade she last trod on, and stood for a moment fondly to admire the perfect stillness of her children. Even at her step not one had stirred, and the little fellow on the chip, not so very badly concealed after all, had not budged, nor did he now; he only closed his eyes a tiny little bit harder, till the mother said:

"K-reet!" (Come, children) and instantly like a fairy story, every hole gave up its little baby-partridge, and the wee fellow on the chip, the biggest of them all really, opened his big-little eyes and ran to the shelter of her broad tail with a sweet little "peep peep."

LESSON 11

Purpose: to teach pupils to form sensory impressions.

- Suggested Procedure:**
1. Read the title of the poem. Instruct the pupils to listen and see what the train makes the poet think of.
 2. Have them listen again and picture a snake wriggling along as you read.
 3. Discuss *how* the poet told the listener she thought the train was like a snake.
 4. Read the entire poem.
 5. Discuss the author's explanation of the slow movement of the snake (train).
 6. Instruct the pupils to listen as you re-read the poem. Tell them that if they listen closely to the author's words she will almost make them hear the train chugging along.
 7. Read the entire poem.

Poem:

THE FREIGHT TRAIN

The slow freight wriggles along the rail
 With a red caboose for a lashing tail,
 With a one-eyed engine for a head
 The slow freight follows the river bed.

He moved like a snake that has grown too fat,
 One that has swallowed a frog and a rat;
 But a giant of snakes is the moving freight
 And these are some of the things he ate:

A herd of sheep and a hundred hens
 And dozens of pigs with crates for pens
 And horses and cows by the sixes and tens;
 And these are some of the things he drank:
 Oil and gasoline by the tank,
 Milk by the gallon and cream by the pail —
 No wonder he moves at the pace of a snail.

Rowena Bastin Bennett

LESSON 12

Purpose: to teach pupils to use intonation as a clue to meaning.

- Suggested Procedure:**
1. Tell the children to imagine that some boys were playing ball, and one boy batted the ball over the fence and into the neighbor's garden. One of the other boys said, "Go and get it." Say this with various expressions, using your voice to show different meanings (fear, a command, excitement, an instruction, pleading, a question).

Each time have the pupils identify the meaning.

2. Discuss briefly the fact that we listen to *how* people speak because this often tells what they mean.

3. Read the following sentences showing the meanings suggested. Have the pupils consider the meanings as in 1 above.

He did *not* chase robins. (definitely not!)

He did not *chase* robins. (He just looked at them.)

"Be good, Lassie!" (a command, an appeal)

Put it down. (It's dangerous.)

Put it down. (a command)

There is no *train* to the city until tomorrow. (But you could take the bus.)

There is *no* train to the city until tomorrow. (not a single one.)

There is no train to the *city* until tomorrow. (but there is one going in another direction.)

LESSON 13

Purpose: to teach pupils to interpret direct narration.

Suggested Procedure: 1. Instruct the pupils to listen to the story you read and (i) find out what is unusual in the story; (ii) listen closely to the conversation.

2. Read Section 1 of "The Shadow That Lost His Rabbit."

3. Talk *briefly* about the shadow feeling the rabbit belonged to him.

4. Question the pupils about the conversation.

Section 1

How does the shadow feel about losing his rabbit?

How can you tell? (what he said, reader's intonation, whimpered.)

How can you tell what the bluejay thinks of this?

5. Follow the same procedure with the conversation in each subsequent section. Keep the discussion brief, even if this necessitates considering only part of each conversation. Focus attention on (i) content of the message; (ii) speakers' intonation as a clue to meaning; (iii) words such as screamed, jeered, etc.

Narrative:

THE SHADOW THAT LOST HIS RABBIT

1. Once upon a time there was a shadow that had a little rabbit. The shadow was as black as the inside of a cloud and the rabbit was as white as a snow storm in January.

Everywhere the shadow went, the rabbit went, too. Sometimes the rabbit went ahead and the shadow followed faithfully. Often it was the

other way around and the shadow went first. But when this happened, the rabbit didn't always follow. To tell you the truth, the rabbit didn't like belonging to the shadow very much.

However, the shadow liked having the rabbit around because he was such good company. And so the shadow always took care to hop through

the best clover patches so the rabbit would have plenty to eat.

They got along quite well until one day when the shadow wasn't paying proper attention and the rabbit hopped off and left him.

"Oh, dear," the shadow whimpered, and began to hop about. "Oh, dear. Where could that pesky rabbit of mine be? Oh, bother! Now I'll have to go looking for him."

"Have you seen my rabbit?" the shadow asked a passing bluejay.

But the bluejay just jeered and said, "Your rabbit? Don't make me laugh, little shadow! Everybody knows that you belong to the rabbit. You're his shadow and he's not your rabbit, so there."

"He is so my rabbit," the little shadow sobbed.

"Yaa-aaah," screamed the bluejay, and with a flick of his blue tail, he disappeared into the trees.

2. The shadow felt very lost and forlorn as he hopped along without his rabbit. And he looked so strange that the squirrels and crows and all the other animals stopped whatever they were doing and watched him.

Suddenly he turned his little black face up to a squirrel and said, "Have you seen my rabbit, please?"

But the squirrel only scolded and said, "Don't be silly. He's not your rabbit. You belong to him."

"Everybody has a shadow," put in a black crow.

"But a shadow doesn't have anything, so there," added a prickly little porcupine.

Big shadowy tears began to run down the little shadow's cheeks. He was very sad. He was wishing so hard that the rabbit would come back and be friends again, that he bumped into a hunter who was sitting on a stump.

3. "Well, well," said the man. "What have we here? Bless me, it's a shadow! But what's making it? Why I do believe it's a rabbit's shadow. Some poor little rabbit must have lost his shadow."

"He has not," the shadow sobbed. "I've lost my rabbit. There's a big difference, Mr. Hunter."

The man laughed. "Well, a rabbit's shadow is no good to me. It won't make rabbit stew. Let me help you find your rabbit."

"Are you going to ... to make him into a stew?" asked a very frightened little shadow.

"Well, you certainly don't need him," answered the man. "Here you are hopping all over the place by yourself. What use is a rabbit to you?"

"But he's company," the shadow cried. "I miss him, and I don't know why he ran off and left me."

4. "I'll tell you why," squeaked a voice, and the missing rabbit popped up out of a hole. "You say that I'm your rabbit — you always say that — and I say you're my shadow. Well, I'm getting tired of being your rabbit. I don't need you."

"Well, you are my rabbit."

"I am not. You're my shadow."

"No, I'm not."

"Yes, you are."

"Not."

"Are."

The shadow and the rabbit were so busy arguing that they didn't see the hunter creep slowly toward the little white rabbit.

"Look out!" screamed the jay.

"Run," chattered a squirrel.

"Aawk," warned the crow from his sentinel post in the old spruce tree.

5. Just in time, the little rabbit saw the hunter and began to run. The shadow darted after him. Together they raced through the meadow, the hunter close behind and still clutching in his hand a few hairs from the rabbit's tail.

Faster and faster they ran, but the man stayed close on their heels. Sometimes it seemed as if he would have the rabbit at any minute. But then the rabbit and the shadow would run a little harder until they left the hunter a few yards behind them.

Suddenly they entered a little thicket.

"I can't run any more!" gasped the little rabbit, "and there are no holes here for hiding."

"I'll help you," the shadow offered, "even if you don't need me. I'll fool that bad old hunter. You stay here and snuggle down in the thicket while I run on ahead. The hunter will think he's chasing you. When we're away, you'll be safe and then you can go home."

6. The shadow hopped away and sat on a tree stump where the hunter could see him. And the hunter, thinking the rabbit was there, too, passed by the little thicket and ran toward the tree stump. Then the shadow began running. Away they went, uphill and down, over a little stream and through a wood, until the hunter was so tired

he gave up the idea of having rabbit stew and went off home grumbling to himself.

When he had gone, the little shadow hopped back to the thicket and curled up on a log to rest. "What shall I do now?" he thought. "I can't go home. My rabbit doesn't need me. I have no one. I don't belong to anybody and nobody belongs to me. I might as well stay here all night. No one will care."

"Oh, yes, I'd care," said a little voice as the rabbit peeked out shyly from behind the log. "I'd care, little shadow. I really would. I was doing a lot of thinking while you took the hunter on that wild goose chase. And do you know what I think?"

"What?" asked the little shadow.

"I think we belong to each other," the rabbit replied. "We argued because I thought you were my shadow and you thought I was your rabbit. What we wouldn't admit is that we really belong to each other. I'm your rabbit and you're my shadow."

"And I'm your shadow and you're my rabbit."

"And we belong together. Let's go and eat some lettuce right now. I'm hungry," said the rabbit.

"I'm not," the little shadow laughed, but he went along for the company anyway.

Gloria Logan

LESSONS 14 and 15

Purpose: to teach pupils to listen to classmates in an oral reading situation.

Lesson 14

Suggested Procedure: 1. The importance of active, attentive listening was emphasized in the lessons in oral reading. Pupils were expected not only to hear what the reader read, but to listen and evaluate his interpretation of what he read. Recall and review the standards set for audience participation.

2. Instruct each pupil to select an interesting conversation from a story already read in *Stories to Study* or *Flying Free* and prepare it for oral reading. Allow adequate time for this.

3. Have pupils listen and evaluate the reading. Encourage them to question the reader about his interpretation and his choice of selection.

4. Instruct the pupils to find and prepare for oral reading a favorite selection from a library book. Assign this as an independent activity.

Lesson 15

5. Have the selections prepared by individuals read to the group. Before the reading begins, caution the pupils that the selections they will hear will be unfamiliar. Discuss briefly the influence this should have on their listening habits.

6. Have the reading evaluated by the audience. Note the qualities of the comments made by the listeners and guide the pupils in making more constructive evaluations.

LESSON 16

Purpose: to teach pupils to use context to determine word meaning.

Suggested Procedure: 1. Pupils have had several lessons in which they have been instructed in using context clues to word meaning when reading. Suggestions for use of these clues have been given in several earlier listening lessons. Remind pupils that the same clues to word meaning that are present in written material are often found in oral language.

2. Use the following brief passages. In each case state the unfamiliar word and instruct the pupils to try to discover its meaning as you read the passage. Following the reading discuss the meaning clues, and the word meaning.

- (a) **Brachiosaurus** - The biggest of all the plant eating dinosaurs was called Brachiosaurus. Scientists think it was the biggest animal that ever lived on earth.
 - (b) **mallard** - He heard the sound of the mallard calling to her ducklings.
 - (c) **mustang** - In the canyon below was a herd of horses and standing guard was a fine black mustang. He was a big animal, watching proudly over his charges.
 - (d) **Acorn Moon** - Late in the Acorn Moon, that is, about mid October, the birds heard the bang of a gun in the forest.
 - (e) **sorcerer** - Most of the wizards used the same magic and spells, but this was no ordinary sorcerer. He was known far and wide for the strange powers he had.
 - (f) **merchant** - The man went into the store hoping to purchase supplies and be prepared to leave on the next train, but the merchant was so busy he could not fill his order that quickly.
 - (g) **catch** - When spring came the trappers would load their furs into the canoe and paddle to the trading post to sell their winter's catch.
-

LESSON 17

Purpose: to teach pupils to use context to determine word meaning.

Suggested Procedure: 1. Use the same procedure as in Lesson 16 but do not state the word before reading the passage. Have the pupils identify both the unknown word and its meaning. Discuss the helpful clues to meaning. (Occasionally the word will be familiar to some pupils.)

- (a) There were many **minstrels** in long ago days before books were written who went about from village to village, telling stories and singing songs to entertain the people.
- (b) The king disguised himself as a poor **wayfarer** and travelled throughout his kingdom, knocking at each door and begging for food to eat or a place to sleep.
- (c) The horse was **skittish**. He pranced about and shook his mane whenever they came near. The children had been warned not to ride him.
- (d) The boy stood outside the door. He looked up and down the street as though he wanted to hurry away. But he reached out to ring the bell; then stopped just as his finger touched it. He turned away — then went back and this time rang the bell. Why do you suppose he was so **reluctant** to go in?
- (e) Jean's mother gave her a piece of material and sent her to the store. "Get another piece that looks like this one," she told her. Jean told the clerk

what she wanted. "It has to look just like this piece I have," she said.

The clerk looked on several counters. "Here's some that **resembles** yours," she said. "But it's not exactly the same."

- (f) The fox is a very **cunning** animal. It is said that he is so clever it is difficult to trap him.
-

LESSON 18

Purpose: to teach pupils to recognize emotional reactions of story characters and to use these as clues to character.

Suggested Procedure: 1. Tell the pupils that you will read them a story, written about some people in a French Canadian community. Prepare them for the story by (i) establishing that the story took place a long time ago; (ii) describing briefly the use of outdoor ovens; (iii) explaining the name Tante Odette.

2. Tell the pupils that a great calamity befell Tante Odette in the story, and instruct them to listen closely and find out how she felt about it; and to think about why she felt the way she did.

3. Read the story in sections as indicated. Following each section ask questions which direct attention to (i) Tante Odette's reaction; (ii) what this suggests about her character.

Suggested questions:

Section 1	Why do things not go well for Tante Odette?
Section 2	What did Tante Odette do when she saw something in her oven? What does this tell you about her?
Section 3	Do you think Tante Odette had reason to get excited? How did she feel when Albe didn't believe her?
Section 4	Did Tante Odette go home to wait for Albe? Why not? What did Jean ask her? How did this make her feel toward her neighbors? How did she act as she explained to him? What other words besides "excitable," might be used to describe Tante Odette? (impatient, stingy, a "worrier")
Section 5	Why is André surprised to see Tante Odette? What does this tell about her? How does she feel when her third neighbor doesn't believe her?
Section 6	Why are all the neighbors coming? The neighbors are excited and Tante Odette is excited. But do they feel the same way?

4. Talk briefly about Tante Odette and her neighbors. Tell the pupils the story will be continued in the next lesson.

Narrative:

THE SKUNK IN TANTE ODETTE'S OVEN

Part 1

1. Once in another time, my friends, an old woman called Tante Odette lived in Canada. She was a plump little woman with beady, black eyes, a pouf of a moustache and a double chin. She lived at the edge of the village in a neat white-washed house with a sharp roof and two dormer windows.

Tante Odette was all alone except for the beasts in the barn and Chouchou, the big gray cat who lived in the house with her. She worked her own little field and cared for her beasts all by herself because she was too stingy to pay anyone to help her.

For this reason, things did not always go so smoothly for her. The ox broke through the fence or the well froze over or the roof began leaking.

2. There was that Tuesday morning that she got up very early to start the fire in her outdoor oven. The fat loaves were rising nicely in the pans, the weather was pleasant and there was plenty of dry wood for the fire. It looked like a day in which everything would go right from beginning to end.

Tante Odette gathered a load of wood in her arms and carried it over to the oven. She laid it down in a neat pile and picked up a stick. She noticed that the oven door had been left open, so she poked her stick inside to see that no leaves or twigs had blown in. The stick would not go in very far because something was in the way.

The old woman stooped lower and peered into the dark depths of the oven. The sight that met her eyes caused her to scream and slam the door shut.

She went running out of her yard and down the road as fast as her bunions and old bones would take her.

3. At Albe Roberge's farm, she saw Albe drawing water from the well.

"Albe, Albe," said cried breathlessly, "come quick! There is a skunk in my oven."

Albe let the bucket sink back into the well. He stared at Tante Odette in astonishment.

"Are you sure it is a skunk?" he asked. "Perhaps it is your cat."

"Believe me," said Tante Odette, "if that skunk had turned his weapon on me, you would not have to ask such a question. Of course it is

a skunk. Is my Chouchou a black cat with a white stripe down his back?"

Then as Albe still stood there as stupidly as François Ecrette's simple son, René, she explained the whole matter to him.

"I went out early to start the fire in my oven," she began. "I carried a load of wood in my arms, like this. I laid it down, over here. I picked up the stick, see. The oven door was open so I poke, poked the stick inside, but something was in the way. It was a skunk. A skunk is in my oven."

At last Albe Roberge seemed to understand.

"I will come right over as soon as I draw a bucket of water," he promised.

4. Tante Odette turned and hurried back to the road. But she did not go home. She headed for the farm of Jean Labadie. If two heads were better than one, three would be even more dependable.

Jean Labadie was on his way to his hen-house with a pail of chicken feed in his hand. Tante Odette panted up to him. "Jean, Jean Labadie," she cried. "Come quickly! There is a skunk in my oven."

Jean Labadie regarded her politely.

"Are you sure it is a skunk?" he asked. "Perhaps it is a scrap of old fur coat that you threw away."

Tante Odette was becoming quite exasperated with her neighbors. When faced with an emergency, they seemed even more simple-minded than René Ecrette, who went slap, slapping through the fields, talking to the birds and the bushes.

"Of course it is a skunk," she insisted. "Would I throw away a scrap of anything? Am I such a spendthrift?"

Jean had to agree that she was anything but a spendthrift.

"I went out early to start the fire for my baking," she went on. "I carried a load of wood in my arms, like this. I laid it down, over here. I picked up this stick, see. The oven door was open so I poke, poked the stick inside. But something was in the way. It was a skunk — in my oven."

Tante Odette moaned and wrung her plump hands.

"I will come over as soon as I have fed the chickens," promised Jean Labadie.

"Why didn't you tell me that at first?" he asked. "I will come right over."

5. Then the old woman turned and limped toward André Drouillard's farm. The wits of her neighbors seemed unusually dull this fresh morning that had turned sour so unexpectedly. She would need all the heads she would like to knock together.

André Drouillard was just coming out of his back door. He looked surprised to see Tante Odette calling at such an hour, for the old woman was not given to neighborliness.

"André Drouillard," she wheezed, "come quickly. There is a skunk in my oven."

"Are you sure it is a skunk?" blinked Andre. "Perhaps you saw a shadow inside as you opened the door."

Tante Odette was outraged.

"Does a shadow have a bushy tail?" she demanded. "Does it have two shiny black eyes? Does it grit its teeth at me? No! It was this way. I went out early to start the fire in my oven. I carried a load of wood in my arms, like this. I laid it down, over here. I picked up this stick, see. The oven door was open, so I poke, poked my stick inside but something was in the way. It was a skunk."

André's face brightened.

6. So long as her breath came and went, Tante Odette stumbled from farm to farm seeking help. And everyone came quickly, for although a skunk in one's oven is a calamity, a skunk in the oven of one's neighbor is an interesting diversion. No since the past Sunday had so many people traveled down the dusty road.

Albe Roberge and his family were the first to arrive. Jean Labadie came on their heels. Albe opened the oven door, peered in, then carefully closed it.

"It is a skunk indeed," he said.

Then Jean Labadie opened the door, peered in also, then closed it just as carefully.

"Yes, you are right," he admitted. "It is a skunk."

In pairs and threes and fours, the people of the parish arrived. There were five of the blue-eyed Meloches, making jokes with pretty Eulalie Beneteau to make her dimples wink. Henri Dupuis, the storekeeper, who looked as if he had just eaten one of the pickles out of his own crock was only two skips behind his gossipy wife, Hortense. There were Delphine Langlois, the old maid, and several others who did not matter and would certainly be of no help.

And each one must look in the oven for himself, close the door, and name the uninvited occupant a skunk.

LESSON 19

Purpose: to teach pupils to recognize the emotional reactions of story characters and to use these as clues to character.

Suggested Procedure: 1. Continue as in Lesson 19, using Part 2 of "The Skunk in Tante Odette's Oven."

Suggested questions:

- | | |
|-----------|--|
| Section 1 | How did Tante Odette feel about the first suggestion?
What word gives the clue to her feeling? |
| Section 2 | Does she like the second idea any better?
Is Tante Odette right to be upset by these suggestions? |
| Section 3 | How does she feel about this idea?
What word gives you the clue?
Do you agree with her this time?
Why is she displeased with this idea? |

Section 4	How does everyone but Tante Odette feel? Why doesn't she join in the fun?
Section 5	Why did the Indian think the skunk was in the oven? What did Tante Odette do when she heard his suggestion? What has anyone done so far to try to get the skunk out?
Section 6	What do you know about René Ecrette? Why did Tante Odette ask such a simple boy to help her? How does she show that she is still worried?
Section 7	How did Tante Odette's feelings change as she watched? Who was best able to handle the emergency without getting excited?

2. When the story is completed, talk about Tante Odette and how she met the emergency. Have the pupils think of different words to describe her – stingy, excitable, a worrier, impatient, short-tempered, sharp-tongued.

Narrative:

THE SKUNK IN TANTE ODETTE'S OVEN

Part 2

1. Since everyone who wanted to help had arrived and no one denied that a skunk was in Tante Odette's oven, it was now time to think of some way to get the skunk out.

"I will run home and get my gun," cried Jean Labadie. "I'll put a quick end to that caller."

"No, no," howled Tante Odette, "not in my oven."

"Not in the oven," agreed all the others. "She would not be able to bake bread in it for a month – perhaps never."

"And it would spoil the pelt," added Albe Roberge, who trapped for the trader and knew what he was talking about.

2. "Perhaps we should get somebody's dog," suggested one of the blue-eyed Meloche. "A dog would bark and frighten him out of the oven."

"No, no," cried Tante Odette, "the skunk must not be frightened while he is in my oven."

Everyone agreed that this was true. A frightened skunk was apt to be a very unpleasant fellow.

3. "Perhaps we should tie a piece of meat on a string and coax him out," said someone else. "Get a piece of meat, Tante Odette."

"I have no meat," snapped the old woman, "and I wouldn't waste it on a skunk if I had."

4. "Someone should get the priest," suggested Madame Roberge. "He might know what to do."

But others thought that it was more a matter for Dr. Brisson.

"He could give him a pill that would put him to sleep," said one, "then we would carry the skunk into the woods."

"No, no," cried Albe Roberge, "do not let such a fine pelt get away. I will take care of the skunk once he is asleep."

Then the youngest Meloche howled with laughter.

"Ha, ha," he roared, "and that will be one surprised skunk when he wakes up and finds his skin on Albe Roberge's board and Dr. Brisson's bill in his bare paw."

Then everybody but Tante Odette laughed and a light mood fell upon the crowd. André Drouillard was reminded of the time he had worked in the lumber camps and a porcupine had gotten caught in his boot one night.

"And believe me, my friends," he added, "a porcupine wedged in a boot makes as big a problem as a skunk in an oven."

That promptly set Jean Labadie off on a long tale about a deer that was accidentally shut up in a barn with his cows one winter.

"And when spring came, that doe had twin fawns that I raised with my own calves," he ended.

If old Gabriel Meloche had been there with his fiddle and Tante Odette's bread already baked,

the whole thing would have been a gay fete.

5. Only Tante Odette could not forget the reason that everyone had dropped his work at the start of the morning to hurry to her little Farm.

"The skunk!" she reminded them. "The skunk is still in my oven. How can I bake bread today?"

One by one the neighbors walked over to the oven, opened the door, looked surprised to see the skunk still there, then carefully closed the door again.

"Yes," said each one in turn, "he is still there."

And while this was going on, Samigish the Indian came riding down the road on his sway-backed pony. When he saw all the people in Tante Odette's yard, waiting with the air of those about to sit down to a feast, he dismounted and made his way through the gate.

Tante Odette was overjoyed to see an Indian entering her yard. After all, this was more of a problem for one close to nature.

"Samigish," she cried, "come help us. There is a skunk in my oven. We need your help."

"You sure him skunk?" asked Samigish, who had never heard of a skunk in a white man's oven, Bread, or venison or ham, yes, but never a skunk.

"Of course it's a skunk," said Albe Roberge with disgust, for by this time everyone could see what a foolish question this made.

Samigish opened the door, looked in, then carefully closed the door again.

"What shall we do?" asked Tante Odette.

Samigish licked his lips.

"Young, tender skunk," he said. "Anybody got a match?"

"Oh, no, no," screamed Tante Odette, "not in my oven."

Everyone tried at once to explain to the Indian that the skunk was not to be cooked.

Samigish stared at them in puzzlement. He shrugged his shoulders.

"Then why skunk in oven?" he asked.

But he did not wait for an answer. Answers never really explained the white man's queer ways. He mounted his sway-backed pony and rode away without another word.

6. By now, all the people were becoming a little bored with the skunk matter, and it did not look as if Tante Odette was going to serve any food or drink.

Jean Labadie remembered that he hadn't milked his cow. André Drouillard spoke of the job of cleaning his barn. Madame Roberge said it was long past time for breakfast.

It was at this stage that René Ecrette, the simple son of François, came slap, slapping his feet down the road with his head bobbing about like a loose cork. His dull eyes brightened at the sight of the gathering in Tante Odette's yard. Like Samigish, he thought that where there was a crowd of people, there must be food. He turned in.

At the time René entered the yard, Tante Odette was quite at the end of her wits. She made one desperate attempt to do something about the skunk in the oven. This René might be simple-minded, it was true, but it was said that he talked to the birds and the trees. Perhaps he had a way with wild things.

The old woman went running to him, twisting the folds of her apron.

"René," she cried, "René Ecrette. There is a skunk in my oven. Can you get him out without frightening him?"

7. René nodded his head gravely. And he didn't ask, "Are you sure it is a skunk?"

"Then do something," implored Tante Odette.

René nodded again.

"What will you do?" asked Tante Odette.

But René did not answer her. He slap, slapped over to the oven and opened the door. He leaned inside. The people could hear him talking in a low earnest voice. No one could hear what he said because his head was inside the oven. And no one cared to venture closer to try to hear. There was a tight feeling in the air, and Tante Odette felt it from the knot on top of her head to the bunions on her feet.

At last René stepped back. Everyone stared and stretched his neck. For a few moments nothing happened. Then the sharp face of the skunk appeared in the doorway of the oven. Everyone stepped back a few feet. The skunk clumsily wiggled over the edge and dropped to the ground.

Slowly he started through the yard. The crowd respectfully parted to make a wide path for him — a very, very wide path.

The skunk marched toward the woods. He walked with majesty, his flag of truce held high, and not even Albe Roberge, the trapper, blocked his way. In awe, all watched him disappear into the bushes.

Tante Odette was delighted. The others were amazed. They gathered around René Ecrette.

"How did you get him to come out?" asked André Drouillard.

"What did you say to him?" asked Jean Labadie.

René Ecrette hung his head and swung his arms back and forth because he was not used to

such admiring attention from the people of the parish. At last he was persuaded to tell the secret.

"I just told him that if he stayed in the oven any longer," he said, "he would begin to smell like Tante Odette's bread, and none of the other skunks would come near him."

So you see, my friends, only the simple-minded René Ecrette was wise enough to know that even a skunk, the lowliest of beasts, has his self-respect and values the good opinion of his own kind.

Natalie Savage Carlson

LESSONS 20 and 21

Note: Both Lessons 20 and 21 use the same procedure.

Purpose: to teach pupils to listen attentively to each other.

Suggested Procedure: 1. This habit is most effectively taught by having many interesting discussions in which children's ideas are listened to and respected. A discussion of course implies that ideas are being exchanged by *group members*, not by individuals and the teacher. These lessons are intended to focus attention specifically on the need to listen to classmates.

2. Follow the same procedure as outlined in Lessons 14 and 15, but ask pupils to prepare for reading a selection which they have written themselves. They may choose selections written in any of the preparatory or follow-up activities of the program.

3. As in Lessons 14 and 15, before reading, review the standards for audience and reader established by the class.

4. As in Lessons 14 and 15, ask the audience to constructively evaluate the reading.

5. Encourage the audience to question the reader (and writer) about the ideas he expressed. Lack of clarity in writing will be noted by the audience and suggestions offered for improved expression.

6. Have the reader question his audience to check listening habits.

LESSON 22

Purpose: to teach pupils to distinguish fact and fancy, and to promote enjoyment of imaginative writing.

Suggested Procedure: 1. Instruct the pupils to listen as you begin a story and decide whether it is one which could really happen.

2. Read Section 1 of "Peter and the Wolf." Discuss the problem posed. Guide pupils to realize that the situation is very realistic but the addition of dialogue is fanciful. Some of them might suggest that the words are Peter's interpretation of the bird's chirping.

3. Repeat the procedure with Section 2. This time pupils should recognize the events as being very probable.

4. Repeat the procedure with each subsequent section, having pupils note the probable and impossible in each.

5. When the story is finished have pupils decide whether or not the story as a whole was real or fanciful.

Narrative:

PETER AND THE WOLF

1. Early one morning Peter opened the gate and went out into the green meadow. On the branch of a birch tree sat a little bird, — Peter's friend. When he saw Peter he chirped at him gaily, "All's quiet here."

Soon a duck came waddling around. She was very happy to see that Peter had not closed the gate, and so decided to have a nice swim in the deep pond in the meadow.

As soon as the little bird saw the duck, he flew down and settled himself in the grass beside her. Shrugging his shoulders he said, "What kind of a bird are *you* if you can't fly?" To which the duck replied, "What kind of a bird are *you* if you can't swim?" and dived into the pond.

They argued and argued, the duck swimming in the pond, the little bird hopping back and forth along the bank. Suddenly, something caught Peter's eye. It was a cat crawling through the grass. The cat said to herself, "The bird is busy arguing. If I could only have him for my dinner!" Stealthily she crept toward him on her velvet paws. "Oh, look out!" cried Peter.

Quickly the bird flew up into the tree while the duck quacked angrily at the cat — from the middle of the pond. The cat crawled round and round the tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away."

2. All at once Grandpapa came out. He was angry because Peter had gone to the meadow. "The meadow is a dangerous place," he cried. "What if a wolf should come out of the forest? — What would you do then?" Peter paid no attention to Grandpapa's words. Boys like Peter are not afraid of wolves. Grandpapa took Peter by the hand, led him home — and locked the gate.

No sooner had Peter gone than a big grey wolf *did* come out of the forest. In a twinkling the cat sprang up into the tree. The duck quacked and in her great excitement, jumped out of the pond. No matter how hard the duck tried to run, she couldn't escape the wolf. He was getting nearer and nearer. He was catching up with her — there — he got her — and swallowed her with a single gulp!

And now this is how things stood: the cat was sitting on one branch up in the tree, — the

bird was sitting on another, — not too close to the cat, — while the wolf walked round and round the tree, looking at them both with greedy eyes.

3. In the meantime, Peter, without the slightest fear, stood behind the closed gate, watching all that was going on. Presently, he ran into the house, found a strong rope, hurried back and climbed up the high stone wall. One of the branches of the tree around which the wolf was pacing, stretched out over this high wall. Grabbing hold of this branch, Peter climbed over into the tree.

He said to the bird, "Fly down and circle around the wolf's head, but take care that he doesn't catch you!" The bird almost touched the wolf's head with his wings, while the wolf snapped furiously at him from this side — and that. How that bird did worry the wolf! And oh! how the wolf tried to catch him! But the bird was far too clever for him.

4. Meanwhile, Peter had made a lasso, and letting it down very carefully — he caught the wolf by the tail and pulled with all his might. Feeling himself caught, the wolf began to jump wildly, trying to get loose. But Peter had tied the other end of the rope to the tree, and the wolf's jumping only made the rope tighter around his tail!

Just then, who should come out of the wood but the hunters who were following the wolf's trail, and shooting as they came. From his perch in the tree Peter cried out to them: "You don't need to shoot. The bird and I have already caught him! Please help us take him to the zoo."

The hunters were only too willing. And now you can just imagine the triumphant procession! Peter at the head — after him the hunters, leading the wolf — and winding up the procession, Grandpapa and the cat. Grandpapa shook his head reprovingly. "This is all very well, but what if Peter had *not* caught the wolf, — what then!" Above them flew the little bird, merrily chirping, "Aren't we smart, Peter and I? See what *we* have caught." And if you had listened very carefully, you could have heard the duck quacking away inside the wolf, because in his haste the wolf had swallowed her whole — and the duck was still alive.

Serge Prokofieff

LESSON 23

Purpose: to teach pupils to recognize and enjoy fanciful writing.

- Suggested Procedure:**
1. Read Section 1 of "Donald and the Magic Circle." Ask about the circle. Pupils will probably relate it to sunbeams.
 2. Read Section 2 and have pupils note the peculiar behavior of the circle.
 3. Instruct the pupils to listen and find out what surprising thing happened. Read Section 3.
 4. Tell the pupils that another surprising thing happens. Ask them to listen and find out what it is and what's responsible. Consider whether or not this could *really* happen.
 5. Instruct the pupils to find out what other magic things the circle does. Read Section 4 and discuss the problems magic presents.
 6. Read Section 5 and have the pupils predict what is likely to happen. In doing this they should recognize the wonderful power of Donald's circle.
 7. Read Section 6 and discuss the prediction.
 8. Tell the pupils to listen to the last section and find out what comes of Donald's magic.
 9. After completing the story, discuss the fanciful things that happened — and the normal ones. Suggest to the pupils that the author had chosen a very ordinary family doing ordinary things — and added a magic circle which made everything different for one day.

Narrative:

DONALD AND THE MAGIC CIRCLE

1. Donald found the magic circle on the morning of his seventh birthday. He sat up and there it was, a colored ring all around the bed. Most of it lay on the floor, but one end bent and climbed the wall behind him. It was exactly like a circle of rainbow, with all the rainbow colors — red, orange, yellow, green, blue, indigo, and violet.

2. He got up and ran down the hall to the bathroom, and he saw that wherever he went, the circle went. In the hall, it curved on the floor in front of him and behind him and climbed the walls on either side. Its rainbow colors slid along the curves of the tub, and they shone at him from the bright taps as he brushed his teeth. The circle bumped down the steps when he ran downstairs to the kitchen.

"Good morning, dear," said his mother.
"Happy birthday."

"Happy birthday, Donald," said his father.

"Your present's on your chair."

He tore open the parcel scattering white wrapping paper everywhere, and as he bent down to pick it up, he saw the magic circle shining brightly against the white.

"Mother," he said, "do you see the rainbow?"

"Rainbow, darling? Why it's a beautiful day, not a cloud in sight. Pick up that paper, now, and eat your breakfast."

She was looking straight at the magic circle, so Donald understood that not everyone could see it. Perhaps no one else at all.

He sat down and drank his orange juice. He looked across the table and saw the ribbon of colors going right across his father's bacon and eggs.

"Daddy," he said, "do you see the rainbow?"

"There's no rainbow, son," said his father. Then he started to eat his egg and got rainbow all over his fork and hand, but he couldn't see it.

3. Out in the backyard, Donald climbed on the swing and pumped up as high as he could go. As he sailed higher and higher and back and forth, he looked down at the ground and saw the circle sliding to and fro, to and fro, across the grass beneath him. Then he saw their next-door neighbor's black kitten and forgot all about the magic circle as he tried to slow down the swing to jump off.

If there was one thing Donald liked, it was to watch that black kitten chase her tail. The kitten wouldn't do it often, and wouldn't do it when asked, but if you played with her long enough, and if you were patient enough, finally she would whirl away like a crazy black top, trying and trying to bite the end of her own black tail.

"Kitty, kitty," called Donald, jumping off the swing. "Kitty, kitty! Come on! Chase your tail a little, kitty."

The kitten sat in the sun and washed her face. She looked at him calmly, then curled herself into a comfortable ball.

"Come on, kitty," said Donald. "Don't go to sleep."

But the kitten just purred and stretched and winked and looked as if she would never do such a silly thing as chase her own tail.

Donald walked slowly toward her and saw the bright circle moving ahead of him on the grass. As he drew closer and closer, the rainbow band fell first across the kitten's black nose, then across her black back, and finally across the grass behind her, so that the little cat lay inside the circle with Donald. She sat up, wide awake, and started to chase her tail.

"Donald!" called his mother. "Donald! Come here!"

Donald ran toward the house, and the circle went with him. He looked back and saw the kitten, curled on the green grass, fast asleep.

4. "Donald," said his mother, "I want you to go to Mr. McBean's store for me. I want you to get..."

But as she came closer to him, she stepped inside the circle and seemed to forget what she wanted him to get. Instead of saying bread or milk or a pound of butter, she said, "Have you ever seen me dance a Highland fling, Donald?"

"No," he said, his eyes wide.

"Well, it's high time you did then."

And Donald's mother held one hand over her head, put the other on her hip, and began to leap up and down. Her apron swirled out around her, she made a queer bagpipes sort of whistle between her teeth, and beamed down on Donald from a face that was beginning to get very red.

Donald was happy to see his mother dancing so blithely, but he didn't want her to get too tired, so he backed away until she was out of the circle.

"Well," she said, panting a little, "it's been a long time since I danced a fling. Now run along, darling, and get me a loaf of brown bread."

Donald ran along, thinking about the magic rainbow circle that could make kittens chase the tails and mothers dance Highland flings.

"What else will it do?" he said to himself.

5. He soon found out. First he met a tired, shaggy old brown dog with long, droopy ears and bloodshot eyes. The old dog flopped down in front of him and played dead; then he rolled over, sat up, begged and shook hands before he ambled away. A little boy he had never seen before did yo-yo tricks for him and even Billy Wilson, who was only three years old and didn't know how to do much of anything yet, turned a crooked somersault for him.

In Mr. McBean's store, Donald stood well away from the other customers, because he was getting very hungry and beginning to wonder if he would ever get home.

"And I wonder," he thought, "if anyone is ever going to just talk to me again? Or will they always get inside my magic circle and start to dance Highland flings or do birdcalls or turn somersaults?"

6. The magic circle was wonderful, he decided, but it was going to be a problem. What if his mother danced instead of cooking his supper? What if his father stood on his head instead of reading *Treasure Island* to him? And what if...

"Donald," said Mr. McBean, "I am going to sing you a song."

He had been so busy wondering, that he forgot to stand well back from the counter. And now Mr. McBean was inside the magic circle. Donald sighed and stood patiently while Mr. McBean smoothed his moustache and sang "I'll take you home again, Kathleen" to Donald and a whole storeful of customers.

Just then the door of the store burst open and someone shouted, "They're robbing the bank!"

Mr. McBean and all of his customers tumbled out into the street and there, sure enough, they saw a bank robber. Kitty-corner from Mr. McBean's store was a small bank called the Neighborhood Savings and Loan Company, and down the steps came a small man with a gun in one hand and a sack in the other. To hide his face he wore a hallowe'en mask.

"Help! Police! Robbers!"

Everyone shouted and ran about, but nobody

did anything. They were all too frightened of the gun.

"Where are the police?" they said. "He's going to get away."

And they all pointed to a black car with its front door open, waiting at the curb for the robber.

7. Donald suddenly put his head down and ran straight across the road, with Mr. McBean calling "Donald! Come back here!" and children shouting "Get him, Donald!" and women screaming.

He ran to the foot of the bank steps and caught the robber in the magic circle.

"What can I do for you, kid?" asked the robber.

"I thought perhaps you might like to do some tricks, or maybe sing a song," said Donald.

"Okay," said the robber. "Here, hold this stuff for me."

He handed Donald his gun. He gave him his sackful of money. He took off the mask and hung it around Donald's neck.

"There," he said. "I'm not much of a one for singing, kid, but I wasn't bad at tumbling a few years ago. Watch this."

He leaped straight into the air, turned a double somersault, and landed on his feet.

"How's that?"

"Wonderful," said Donald. "Can you do it backwards?"

"Sure."

He did a double backwards somersault. He did the splits. He stood on his head. And then he began to turn cartwheels, and cartwheeled right out of the magic circle into the arms of a policeman.

"Got you now, Mugsy," said the policeman.

"So you have," said the robber. He shook his head in a dazed and dumbfounded way. "Why do you suppose I wanted to waste my time doing tricks for that kid?"

Another policeman took the sack and the gun and the mask away from Donald and told him that he was a hero.

"We've been trying to catch Mugsy for years," he said. "And you did it all by yourself."

After a man from the newspaper took Donald's picture, the policeman drove him home in the police car. All the way home the policeman told riddles.

That night at supper, Donald sat carefully so that the magic circle just touched Daddy's plate and Mother's chair, but didn't wrap around anybody. He told them all about his birthday.

"The black kitten chased her tail for me," he said. "And Mother danced the Highland fling, and a little boy did yo-yo tricks, and Billy Wilson turned a somersault, and an old brown dog played dead and begged and shook hands, and Mr. McBean sang 'I'll take you home again, Kathleen,' and I caught a bank robber."

"Well!" said Mother. "I suppose everyone on the block wanted you to have a happy birthday."

"Even the bank robber?" said Daddy.

"Well," said Mother. "I suppose poor Mugsy must have some good in him or he wouldn't have stopped to turn cartwheels for Donald."

After supper, Donald kissed his mother and father good night. They were both standing inside the circle, so he waited to see what they would do. They put their arms around one another and sang. Mother sang high and Daddy sang low, and together they sang, "Happy Birthday to you, happy birthday to you, happy birthday, dear Donald, happy birthday to you!"

And then Donald went to bed. He lay in the dark with the magic circle shining on the floor all around him. As he slept, the magic circle slowly faded. At midnight it disappeared.

Elsbeth Durie

LESSON 24

Purpose: to encourage pupils to form sensory impressions.

Suggested Procedure: 1. Present the title, "Noises and Mr. Flibberty-Jib." Tell the pupils that the story is about noises. Instruct them to listen and try to remember all the noises that troubled Mr. Flibberty-jib.

2. Read Section 1.

3. Have the pupils recall as many as possible of the things that made a troublesome noise. List them on the board.

4. Instruct the pupils to listen for the words that describe each of the sounds as you re-read Section 1.

5. Repeat steps 2-4 with Section 2.

6. Read Section 3.

Narrative:

NOISES AND MR. FLIBBERTY-JIB

1. Mr. Flibberty-jib had a most unusual rumble in his head. It went rumble-rumble-rumble, and then it went bumble-bumble-bumble.

Now, Mrs. Flibberty-jib didn't mean to, but she made Mr. Flibberty-jib's rumble and bumble worse than ever. You see, Mrs. Flibberty-jib cooks the very finest roast beef in town. But no one can cook roast beef without closing the oven door ker-shut and covering the roasting pans ker-bang. Besides, Mrs. Flibberty-jib knits mittens all day long. And no one can knit even one mitten unless the needles say, "CLICK, CLICK, CLICKETY CLICK! Click and knit! Knit and click."

Mrs. Flibberty-jib says that Mr. Flibberty-jib has a rumble in his head because he eats too little roast beef and doesn't wear his mittens. He says he has a rumble in his head because the house and town are full of noises.

She says, "Nonsense!"

Then the old clock strikes, "Bong, bong, bong! Three o'clock, Mr. Flibberty-jib."

The telephone shouts, "Brr-ring! Brr-ring! Answer me. Quick, answer me!"

The grocery boy at the back door says, "TAP, TAP, TAP! Answer me!" And then the telephone rings again.

"Too much noise," says Mr. Flibberty-jib.

The gray mouse that lives in the kitchen wall peeks out of the mouse hole.

"Cheese!" says the gray mouse to herself, and scampers softly over the floor like a gray shadow.

"Eeeeeee!" screams Mrs. Flibberty-jib.

"Squee!" squeaks little gray mouse.

"See?" says Mr. Flibberty-jib. "Too much noise."

"Nonsense!" says Mrs. Flibberty-jib, and gets off the chair.

Well, says Mr. Flibberty-jib, suppose he goes downtown to buy some red yarn for Mrs. Flibberty-jib's mittens.

The first thing he hears is—

CLANG! CLANG! CLANG!

Then, says Mr. Flibberty-jib, he walks to the curb and gets ready to cross the street. He looks to left and right. Then he puts his left foot down. And around the corner comes—

BEEP! BEEP! BEEP!

Then, says Mr. Flibberty-jib, he walks to the curb and gets ready to cross the street again. He looks to left and right. Then he puts his right foot down.

And around the corner comes—

CLOP, CLOP, CLOPPETY, CLOP!

"It is no wonder," says Mr. Flibberty-jib, "that my head rumbles.

"Every time—not just once-in-a-time—I go to buy red yarn, the policeman blows his whistle,

WHEE-EE-EE-EE-EE!

"The fire engine races by me OO—oo—oo—OO—oo—OO—oo—OO!"

"And when I get home again, the front door always, always slips out of my hand and goes—BANG!"

"You should eat your roast beef, Mr. Flibberty-jib," said Mrs. Flibberty-jib, as she often did, "and wear your mittens."

"Nonsense!" shouted Mr. Flibberty-jib, giving his umbrella a good hard bump. "The noise! It's the noise!"

"Roast beef and mittens," said Mrs. Flibberty-jib.

"Noise!" roared Mr. Flibberty-jib.

This went on for days and days and days. Mrs. Flibberty-jib went on roasting the finest roast beef in the town. She went on making mittens—red mittens, blue mittens, yellow mittens.

Mr. Flibberty-jib's rumble in his head went on rumbling. At last Mr. Flibberty-jib came home in a rage.

"I can't stand this rumble-rumble and bumble-bumble-bumble," he said. "We will go to the country where it is quiet. Everyone knows the country is quiet and a very good place for rumbles and bumbles."

"Very well, Mr. Flibberty-jib," said Mrs. Flibberty-jib.

2. So Mr. Flibberty-jib packed up his brown shoes and his blue suit and his red tie. He put his hat over the rumble in his head. And he was ready to go to the country.

Mrs. Flibberty-jib packed up her roasting pans and her knitting needles and yarn. And she was ready to go to the country.

Poor Mr. Flibberty-jib! The train whistle said, "TOOT, TOOT, TOOT," all the way.

But at last Mr. Flibberty-jib and Mrs. Flibberty-jib got to the country.

Mr. Flibberty-jib unpacked his brown shoes and his blue suit and his red tie and went for a quiet walk. Mrs. Flibberty-jib unpacked her roasting pans and her knitting needles and her yarn and began to cook a fine roast of beef.

They were so tired from all the packing and unpacking that they went to bed as soon as they had eaten supper.

Poor Mr. Flibberty-jib! He had just turned off the light and closed his eyes, when—

"Whoo? Who? Who?"

Poor, poor Mr. Flibberty-jib!

He was sure he had just hopped into bed. He was sure he had just gone to sleep. He was sure it was just the beginning of the night, when—

"COCK-A-DOODLE-DOO!"

"COCK-A-DOODLE-DOO!"

Mr. Flibberty-jib ran down the stairs and out of the house.

"Ssh! Sssh!" he said to the rooster. "I am a poor man with a rumble and bumble in my head."

"COCK-A-DOODLE-DOO!"

shouted the rooster.

And the hens said,

"CLUCK, CLUCK, CLUCK!"

"Oh, my!" cried Mr. Flibberty-jib. "What next?"

These were next:

"BOW, WOW, WOW!"

"Meow, meow, meow!"

"QUACK, QUACK, QUACK!"

The old windmill turned and turned in the wind. "Squee-gee, squee-gee, squee-gee!" said the windmill. "I must turn and turn. Blow me around and around, Wind."

"Squee-gee, squee-gee, squee-gee!"

And the Bob White called from the green field,

"Bob White! Bob White!"

The big bossy cow said, "MOO-OOO! MOO-OO!"

The milk pails went clank-clankety-clank as the farmer's biggest boy carried them into the barn.

And Mr. Flibberty-jib's head went rumble-rumble-rumble from his left ear to his right ear, and bumble-bumble-bumble from his right ear to his left ear.

"Less noise!" shouted Mr. Flibberty-jib.

"More roast beef," said Mrs. Flibberty-jib. "And your mittens."

"Well, now, it may be that you are right," said Mr. Flibberty-jib. "I hope so, for I have found that, town or country, there will always be—NOISES! NOISES! NOISES!"

3. So Mr. Flibberty-jib sat down at the table, and first he ate a small piece of roast beef and then a very large piece of roast beef. And in the afternoon he was pleased to find that the bumble-bumble-bumble was gone from his head.

The next day he ate two very large pieces of roast beef and a slice of bread covered with rich brown gravy.

When he went outdoors, he wore the red-and-yellow mittens Mrs. Flibberty-jib had very kindly made for him.

And he was pleased to find that the rumble-rumble-rumble was gone from his head.

"Fine place, the country," said Mr. Flibberty-jib that night as he watched the big round moon.

He listened to the owl asking, "Who? Who?"
 And not a bumble-bumble-bumble did Mr.
 Flibberty-jib hear.

"Fine place, the country," said Mr. Flibberty-jib next morning, and he jumped out of bed before the sun was up.

When the black rooster hurried sleepily to the fence to crow the sun up, there was Mr. Flibberty-jib.

"Cock-a-doodle-Do!"

And not a rumble-rumble-rumble did Mr. Flibberty-jib hear.

Now Mr. Flibberty-jib and Mrs. Flibberty-j go to the country every summer, and to the city every winter.

And from that day to this, Mr. Flibberty-jib has always eaten plenty of roast beef, and he always wears his red-and-yellow mittens — except of course, when he is eating roast beef.

And not a rumble-rumble-rumble — or a bumble-bumble-bumble — does Mr. Flibberty-jib ever hear.

Gertrude Crampton

LESSON 25

Purpose: to teach pupils to form sensory impressions.

Suggested Procedure: 1. Recall briefly "The Curious Cat" and Toby particularly.

2. Tell the pupils you will read two poems about cats. Instruct them to listen and picture the cat which is being described in each, and then decide which most resembles Toby.
3. Read "Cat," and "Tiger-Cat Tim." Discuss answers to the question.
4. Tell the pupils that there are four pictures of Tiger-Cat Tim in the poem. Tell them listen as you read it again and try to see the four pictures.
5. Talk about each picture in turn, and then re-read the appropriate stanza.
6. Reread the whole poem.
7. Tell the pupils that "Cat" just describes how the cat wakes up. Have them listen and picture it.
8. Have the pupils pantomime the cat's awakening as you reread the poem.
9. Discuss which cat would be preferred as a pet.

CAT

The black cat yawns,
 Opens her jaws,
 Stretches her legs,
 And shows her claws.

Then she gets up
 And stands on four
 Long stiff legs
 And yawns some more.

She shows her sharp teeth,
 She stretches her lip,
 Her slice of a tongue
 Turns up at the tip.

Lifting herself
 On her delicate toes,
 She arches her back
 As high as it goes.

She lets herself down
 With particular care,
 And pads away
 With her tail in the air.

Mary Britton Miller

TIGER-CAT TIM

Timothy Tim was a very small cat
 Who looked like a tiger the size of a rat.
 There were little black stripes running all over him,
 With just enough white on his feet for a trim
 On Tiger-Cat Tim.

Timothy Tim had a little pink tongue
 That was spoon, comb and washcloth all made into one.
 He lapped up his milk, washed and combed all his fur,
 And then he sat down in the sunshine to purr,
 Full little Tim.

Timothy Tim had a queer little way
 Of always pretending at things in his play.
 He caught pretend mice in the grass and the sand,
 And fought pretend cats when he played with your hand,
 Fierce little Tim!

He drank all his milk, and he grew and he grew.
 He ate all his meat and his vegetables, too.
 He grew very big and he grew very fat,
 And now he's a lazy old, sleepy old cat,
 Timothy Tim!

Edith H. Newlin

LESSON 26

Purpose: to teach pupils to draw conclusions.

Suggested Procedure: 1. In drawing conclusions pupils are expected to consider the facts presented. Questions should first direct pupils' attention to important facts and then ask them to draw a conclusion. Read the selection "From Talk to Books" in sections and use the following questions. As each conclusion is stated, be sure pupils have recognized its source in facts in the selection.

Section 1	What four ways of exchanging ideas are mentioned?
conclusion	What are all these called?
	What is communication?
Section 2	How did men long ago send messages?
	What great deed did the Greek messenger, Pheidippides do?
	What did the Chinese do for the runners?
	What did the Incas do for their runners?
conclusion	What kinds of difficulties did the runners encounter?
	How did the people long ago feel about the work of the runners?
conclusion	What kind of men would the runners have to be?
Section 3	Why were the Indians sitting around the fire?
	How can you tell it is an important council meeting?
	What did the Old Chief tell the others?
	How long ago had the meeting been?
	What did he say when he finished speaking?
	How do you know it was really the truth?
	What would be done today if an important treaty was made?
conclusion	What can you say about the Indians' memories?
conclusion	Why was it so important that their memories be good?
judgment	Did the people long ago have good methods of sending messages and keeping records?

Selection:

FROM TALK TO BOOKS
Part 1

1. People exchange ideas in many different ways. Talking and writing are two of the oldest ways by which people exchange ideas and learn from each other. Radio and television are two of the newest ways. All of these ways — old and new — are called *communication*.

2. Once, the only way men could communicate was by talking with each other face to face. Even after the invention of writing, a message had to be carried by a person. The messengers travelled on foot or rode animals.

More than two thousand years ago, trained runners carried messages from one place to another. One of the most famous of the Greek messengers was named Pheidippides. He is said to have run

the one hundred forty miles between the cities of Athens and Sparta in less than two days.

In those early times, people in many parts of the world sent messages by runners or by riders. Long before America was discovered, the Chinese had built roads and footpaths through their country. Runners and riders carried messages over these roads.

The Inca Indians used this same system to communicate with each other. The Inca Indians lived in what is now the country of Peru in South America. They built trails throughout the country. Some of the trails were high in the Andes Mountains. The trails crossed deep ravines on swing bridges hung from ropes made of vines. Trained Inca runners sped over these trails. They carried messages from one part of the country to another.

But men have invented many new methods of communicating, which are more satisfactory. Here is a story that tells of some of the difficulties old methods caused.

3. The Indian chiefs sat cross-legged around the blazing fire. Now and then the flames shot into the air and lighted up the faces of other Indians crowded behind the chiefs. The flames also lighted up the village, and the edge of the dark forest beyond.

One of the chiefs stood up. He was an old man. The sun and wind of many years had dried and wrinkled his skin, but his eyes were clear and bright. He folded his arms across his chest. He looked slowly around the circle of faces. Then he began to speak.

"Ten years ago," he said, "I sat in a council meeting like this one. Then we made

a promise. We promised to share our hunting grounds with our brothers who live by the Great Water. Our brothers tell us that we have not kept our promise. Now I will tell you what we said."

He half shut his eyes. From memory he began to repeat the words that had been spoken ten years before. For half an hour he talked. Then he finished. "That is the truth," he said, and he sat down. The other chiefs nodded their heads. "That is the truth," they said.

It was the truth. The Indians remembered exactly what had happened ten years before. Because they could not read or write, they trained themselves to remember. All the history of their tribe was stored in their memories. Old men taught this history to the young men. When the young men became old, they in turn taught it to other young men. Their memories were the only "books" the Indians had.
Chapter 15 of *Old Ways & New Ways*
(adapted)

LESSON 27

Purpose: to teach pupils to draw conclusions.

Suggested Procedure: 1. Tell the pupils that you will read more about early communications. Review briefly the material of Lesson 26.

2. Follow the same procedure as used in Lesson 26.

Section 1	What new method of communicating did men find?
conclusion	How was this method different? Did writing improve communications? In what ways?
Section 2	How did men first write?
conclusion	What did they later invent? Which method was easiest? fastest? Which was the better way of writing?
Section 3	On what did people first write?
conclusion	What did the Egyptians invent? How was papyrus made? Was it easy to get good writing material long ago? Why not?
Section 4	Who first learned to make paper?
conclusion	How was it made? Why would paper still be hard to get?
conclusion	How were books obtained? Did many people own books? Why not?

3. Discuss briefly the slow development of the written word as a strong force in society.

Selection:

FROM TALK TO BOOKS

Part 2

1. Thousands of years ago, in many different parts of the world, men found another way of communicating. They invented writing. Using this in-

vention a man could make a record of anything he had learned. Even after the writer was dead, other men could read what he had written. Writing was a

new way of storing knowledge and ideas.

2. Of course, men did not always write the way we do today. At first they used pictures to tell a story.

Perhaps a man wanted to tell that he had killed a lion. If so, he drew a picture of a hunter standing over a dead lion.

Perhaps he wanted to tell that a party of ten hunters killed a lion. If so, he drew a dead lion with ten men standing beside it.

Picture-writing was slow work, but for a long time men did not know any other way of writing. Then the alphabet was invented.

The alphabet made it possible to write in words instead of in pictures. This is much easier than picture-writing. It takes only a few seconds to write, "one thousand deer." This is certainly much easier than drawing one thousand pictures of a deer, or drawing one picture and putting a thousand dots under it.

3. Today, we write on paper. But once there was no such thing. People wrote on the bark of trees and the skins of animals. They wrote on clay bricks.

Then the early Egyptians invented a better material on which to write. They made a kind of paper from the stems of the papyrus plant. This plant was a reed that grew in the marshes along the Nile River where the Egyptians lived.

The paper makers used the pith, or soft inside part of the stems, of the papyrus plant. They cut the pith into thin strips and laid a number of them side by side, very close together. On top

of this first layer of strips they placed a second layer crosswise. The paper makers used water and glue to make the layers stick together, and pressed the layers with heavy weights to make a flat sheet. After the sheet was dried in the sun, the Egyptians had a clean, smooth paper to write on.

4. Papyrus and the skins of animals made good writing material, but they were expensive. Few people could afford to use them.

The Chinese first learned to make paper much like that we use today. In time, this knowledge spread westward to many countries in Europe.

The paper makers took old rags and soaked them in water. They pounded the wet mass into a pulp. Into this pulp they dipped a square screen of bamboo. When they removed the screen, it was covered with a layer of the pulp. After the layer of the pulp had dried a little, the paper makers carefully peeled it from the screen. Then they pressed the layer between heavy weights and hung it on a line to dry.

Even after men knew how to make paper, books were still very expensive. Every book was made to order. If a man wanted to own a copy of a book, he had to hire someone to make it for him. The men who copied books were called "scribes."

Scribes were careful workmen. Sometimes they spent months making a single book. As a result, books cost a great deal. The owner of a book often kept it locked up. Sometimes he carried it to a desk.

Do you keep your books as carefully?

L. P. Todd et al

Use *My Practice Book*, Page 40.

LESSON 28

Purpose: to teach pupils to note cause-effect relationships.

Suggested Procedure: 1. Read the first sentence of the article below. Instruct the pupils to listen and find out the reason for the war.

2. Read Section 1. Discuss.

3. Instruct the pupils to listen and find out why the predatory animals are able to catch food among the other animals. Read Section 2. Discuss.

4. Instruct the pupils to listen and find out what the hunted animals do because they have so many enemies. Read Section 3. Discuss.
5. Put the following chart on the board. Have pupils try to recall the necessary details to complete it.

Why it happens	What happens
Some wild animals eat meat	_____
Some animals are hunted	_____
Animals must catch food	1. _____
	2. _____
	3. _____
Animals must defend themselves	1. _____
	2. _____
	3. _____
	4. _____
	5. _____
	6. _____

6. Discuss *briefly* the fact that in the world of nature, how each creature lives is determined by his environment and his physical attributes.

Selection:

1. Animals are always at war with each other. This happens because carnivorous animals (that is, animals that eat meat) have to hunt and kill for food, and the other animals have to protect themselves.

2. Creatures which hunt and kill are called *predators*. A predatory animal must be able to catch other animals. Some of them are so swift that they can chase and catch food. They have to be strong too and have weapons such as teeth and claws with which to kill the animals they catch. The lion and the wolf and the cheetah hunt this way.

Other predators lie and wait for their food to come by. They must be colored so that they are not easily seen by the animals they plan to eat. The python in the jungle is such an animal.

3. Animals are also equipped to defend themselves. Some of them can escape from their enemies by running very fast. Others, such as the rabbit have protective coloring so they can hide.

Many animals have *special ways* of protecting themselves. The quills on the porcupine's back save him from being eaten. Some caterpillars have poisonous hairs that kill their enemies. The skunk's spray has such a dreadful odor that no enemy will go near him. Some animals kick their enemies. The horse we know does this but the ostrich and the giraffe also use their powerful legs to defend themselves.

The hungry animals are equipped to seek food among their neighbors; but the animals they hunt are prepared to defend themselves.

LESSON 29

Purpose: to teach pupils to follow sequence.

- Suggested Procedure:**
1. Read Section 1. Have the pupils note the time, date and duration.
 2. Read Section 2. Question pupils to be sure they recognize that the sequence of the

narrative has been interrupted and it has moved back in time from the events related in Section 1.

Discuss briefly Cato and his importance.

3. Have pupils outline orally the sequence of events related in this section. For example:

Dr. Hardy got a message about a sick lion.
He thought it was a joke.
He told his family about it.
His children explained who Cato was.
Dr. Hardy checked and found Cato was seriously ill.

4. Instruct pupils to listen and note in order the things which happen when Dr. Hardy visits Cato.

Read Section 3 and proceed as above.

5. Instruct the pupils to listen and be prepared to make a time schedule for Cato's hospital visit.

Read Section 4.

6. Develop on the board, the sequence of events from 10 P.M. until 3 A.M.

7. Talk briefly about the reason for the author's beginning with the operation and then interrupting the sequence to describe the preceding events.

Narrative:

THE LION WHO WENT TO THE HOSPITAL

1. The anesthetist gave his go-ahead signal and the neurosurgeon made the first cut with his scalpel. It was 1 a.m., January 26, 1965 in Montreal's Notre Dame Hospital. The patient was a most unusual one — a 20-month-old, 230-pound lion named Cato.

The two-hour operation saved the lion's life and he was soon convalescing, "doing nicely," at the winter quarters of the Montreal zoo. The doctors had corrected a spinal cord injury that had paralyzed his hind-quarters.

2. General hospitals, of course, simply do not admit animals for treatment. It took the king of the beasts (or a prince, anyway) to change that. The case began with a message left at Dr. Hardy's office on the afternoon of Friday, January 22. "Would he please come and visit a very sick lion called Cato at 2440 Rachel St.?"

Dr. Hardy thought it was a joke and paid no attention to it. That evening at the supper table with his wife and three children he mentioned the message. "A sick lion called Cato," he said.

That did it. The Hardy supper table exploded with excitement. "Cato!" "He's the lion on Captain Bonhomme!" "So that's why we haven't been seeing him lately!"

Cato, Dr. Hardy soon learned, was a star of a children's TV show. And he didn't have a mere walk-on part, either. No, sir. He did tricks. Acrobatics. All for "Uncle Pierre," who wasn't afraid to stick his hand in the lion's jaws. And in the summertime you could see Cato at the zoo in Lafontaine Park. Why, everybody knew Cato!

"Cato sick?" Four-year-old Stephan now eyed his father sternly. "Then you will make him well!" Stephan's two sisters immediately joined in the demand. They were so insistent that the doctor decided to investigate. The message had been a genuine one he learned.

"That lion's in bad shape," his owner said. "No vet in the city can do anything for him."

3. And so Dr. Hardy went to see Cato. He found him lying helplessly on the floor of his cage in the animals' winter quarters. Hovering over him was sad-eyed, bearded "Uncle Pierre." Six months earlier, he said, Cato had begun to drag his hind legs. He gradually grew worse. For a month now his hind legs had been completely paralyzed.

As Dr. Hardy began his examination, two keepers were needed to hold Cato. In finding out the extent of such paralysis in a human, the

doctor tests reflexes and, where feeling is lacking, resorts to pin pricks; he learns the boundaries of the paralysis by the patient's "ouch."

Cato couldn't say "ouch," but each time the probing needle hurt him he roared and shook his powerful mane; the attendants could hardly hold him. And X rays had yet to be taken.

"Can you —" Uncle Pierre asked.

"I'll see what I can do," Dr. Hardy assured him. He discussed the case with hospital authorities next day. A lion in a general hospital? Never! What would people think? How would the patients react? But finally they gave in.

4. Cato may have been a television star and the favorite of thousands of Montreal children, but his reception at the hospital could not have been less glamorous. At 10 p.m. the following Monday, under the cover of January darkness, a panel truck rolled up to Notre Dame Hospital. It came to a stop at a rear entrance which normally receives hospital supplies. Uncle Pierre and another trainer opened the truck doors and the doctors moved silently towards their patient in the cage.

While Uncle Pierre held him, Cato received an injection. In about fifteen minutes it made him safely drowsy and ready for the main business of

the night. Now they could trundle Cato safely from the truck to the X-ray département. Dr. Hardy requested full skull and spine pictures. To do the latter, they tied Cato to the table to keep him from slipping off as the table was uptilted. The lion's shaggy head lolled to one side as the doctor took the X rays. They definitely indicated surgery. Preparation for the operation took three hours. Eight doctors gathered to try to save Cato's life. Dr. Hardy was in charge.

Cato received gas anesthesia, and during the operation, which began at one o'clock in the morning, and finished at three, was continuously checked for blood count, blood pressure, and other vital readings.

5. When it was over he was bundled in electric blankets and wheeled out to the panel truck and driven back to his winter home on Rachel St. Soon he was back on his regular feed: eight pounds of meat a day.

N. R. Dreskin

LESSON 30

Purpose: to teach pupils to predict outcomes.

Suggested Procedure: 1. Read the story in sections as indicated. At the end of each section ask a question which requires the pupils to predict what will happen. Discuss each prediction with them. Be sure that each is in harmony with the clues in the story, but encourage the pupils to draw upon their own experience as well.

2. Ask the pupils to check their predictions as each new section is read. If the predictions prove inaccurate, discuss the clues (or lack of them) that caused the error. In some cases there is very little basis for prediction — but nonetheless, the interested listener usually tries to outguess the speaker. This serves to emphasize the need for constant checking of predictions.

Suggested questions to be asked at the end of each section:

Section 1	Will Susie be allowed to go?
Section 2	What will Susie's mother answer?
Section 3	What is Susie going to do?
Section 4	Where do you think Susie's door is and where will it take her?

Section 5

Where is Susie?

Section 6

Where will they find her?

Section 7

Do you think Mrs. Morton's idea will be right?

Section 8

Should Mr. Morton be so sure?

3. Tell the pupils that the story will be continued in the next lesson.

Narrative:

THE LOST SECRET DOOR

Part 1

1. Susie Morton pushed away her orange juice. "I want to go fishing too."

Flip swallowed the last spoonful of his porridge. He took a long breath. "You can't. It's too far. We'll be gone all day. It's only boys. You don't like fishing anyway."

Susie's father grinned at her. "Look, baby — Philip is ten and you're five. He's big for ten and you're pint-sized for five. The boys will be climbing around the lake all day. You'd be tired out before you got started."

Susie said in her smallest voice, "But they're going to take lunch and everything. I want to go with Flip."

2. Her mother said, "If the Bartlett girls weren't in Vancouver you wouldn't even think of going fishing. But you know what? You and I will go shopping."

"Will you buy me a new dress?" asked Susie.

Flip said to his father, "That girl is crazy about dresses. She must already have a hundred."

Susie was still looking at her mother. "A new dress?" she said again.

"Perhaps. What kind do you want?"

Susie sat up straight. "A soft, soft, soft dress, the color of dark violets all spangled over with dewdrops." Her grey eyes were very big. She said, "I want that dress very much."

Her father laughed and kissed her cheek. "You could only wear such a dress sometime when the Queen comes." He said, "Mommie, think you can find a soft dark violet dress spangled with dewdrops on Main Street?"

"Well, I can always try. Goodbye, you two. Philip, don't fall in the lake and be sure and bring me some big fish for supper."

Flip and his father went out the back door. Susie watched them go. She didn't like it much when Flip went away. He took care of her. He

made big dogs go away. He watched for cars at the crossings. He was always around to help if she got into trouble.

Still—shopping... then, suddenly, she remembered what her father had said. She turned it over in her mind. "Mommie, won't there be my purple violet dewdrop dress on Main Street?"

3. Her mother was gathering up the dishes. "We may as well face it, Susie. I've never seen such a dress anywhere in Forrestville. But we can look."

"Never? Really never?"

"Never."

Susie sat still. Then she said, "I don't want to go shopping. It's too hot."

"But the Bartletts are away, dear. There's nobody to play with — unless you'd like to go down the street and play with Gordie Ross? He'll be lonesome too, with Mike Bartlett in Vancouver." She went to the telephone and called his mother. Susie sat listening. Gordie would be lonesome, all right, but she wasn't going to play with him. She knew what she was going to do.

4. This was her first chance to find out about the tiny little secret door she had found. She hadn't told anybody about it. Molly and Jane and Betty would have told their mother. Flip would have said, "You have no right to unlock that door. That door is trouble, and don't you forget it, Susie."

But today — everybody had gone and left her.

So she was just going to open the tiny little secret door and go through it.

5. Susie's mother set her bags on the kitchen table. She took a piece of watermelon from one

of the bags and put it in the frig. Then she went to telephone Gordie Ross's mother.

Susie wasn't there. Susie hadn't been there.

"Not there? But — she had left when I came down from making the beds! I heard her shut the door."

She went back to the kitchen. The peanut butter jar was open on the table. There was a piece of broken cookie on the floor. Susie must have been here in the kitchen while her mother was upstairs making the beds — getting peanut butter and cookies. Why? Right after breakfast?

"Susie?" Mrs. Morton called. Surely she hadn't gone shopping and locked Susie in. She began to feel upset. She ran upstairs and looked in every room. She came down again and looked everywhere, even in the basement. No Susie.

6. The town hall struck twelve.

Her hands began to shake. She telephoned Susie's father.

It was only five minutes before his car swung into the driveway.

"No Susie?" he asked.

"No Susie," said Mrs. Morton. "Jim, you go up the street and ask at every house. I'll go the other way. She has to be somewhere. Oh, I wish Philip were here! He's so good at watching her, he'd find her in no time. Where can she be?"

"Let's find out," Mr. Morton said. He went out the front door and started up the street. Mrs. Morton went down the street. They both asked at every house for Susie. Nobody had seen her. Nobody.

7. They went to the end of the town, four long blocks from home. Old Mrs. Roblin's house was there, and Susie had always been fascinated by

that old house, so big, with lots of peaked roofs. Like a castle, she had said. Susie had been there to visit a few times. But of course she couldn't be here now; old Mrs. Roblin had been in England for a month, staying with her daughter. The house was locked tight, the curtains drawn. The flower beds were weedy and the bushes needed trimming. They went into the garden and walked all round the house to make sure that Susie hadn't come here to play alone in the big mysterious garden. She liked stories about secret gardens and lost princesses and old castles.

But Susie was not in Mrs. Roblin's garden.

"So, where is she?" Mr. Morton asked.

Mrs. Morton wouldn't let her voice tremble.

"I think she must have gone to find Philip."

"She wouldn't know where to go, dear."

"Susie always knows more than she lets on.

Maybe she knows that Suther's Lake is north. Or maybe she would just go out to the road...and a car would stop...and she would ask the way..." she stopped. "I think she made a lunch," she said. "So she's gone to find Flip. You know, she said that the boys were taking a lunch and she wanted to go too."

8. Mr. Morton got up. "I'll go for Flip," he said. They always tried to call him Philip, but Susie said Flip.

"Jim...the police?"

"The police?"

"I was just thinking ... maybe it isn't Flip ... maybe it's the Bartletts. She doesn't know where Vancouver is. She was pretty unhappy when she knew her three best friends would be gone so long. Maybe she thinks ... you know, the highway ... she could catch up with them .."

"She knows where Vancouver is and how far it is, dear. Flip and I showed her on the map. She knows it will take the Bartletts a week to get there. She's smart. She knows that. She'll be with Flip, and I'll bring her right home."

LESSON 31

Purpose: to teach the pupils to predict outcomes.

Suggested Procedure: 1. Review briefly the story of Lesson 30.

2. Continue with the same procedure.

Suggested questions to be asked at the end of each section:

	What has Susie "thought up" this time? Will Flip be able to tell what it is?
Section 2	What will the policeman do with her shoe?
Section 3	Has Grey found her?
Section 4	Try to answer Mr. Morton's question.
Section 5	How would you answer the policeman?
Section 6	Is Flip's idea going to be any help? Why do you think so?
Section 7	Is Susie in the house?
Section 8	Will this be the clue they need?
Section 9	Do you think they have found Susie's secret door? Do you think Flip will find her?
Section 10	Was that what Susie did?
Section 11	What will happen now?

Narrative:

THE LOST SECRET DOOR

Part 2

1. Forrestville wasn't a very big town, only about a thousand people, and everybody knew now that Susie Morton was missing. Everybody. The people in the stores had been asked, and the men at the gas stations, and the doctors and the dentist and the laundromat people and the bakery ... and the drug store. All the people living on the road to Suther's Lake had been asked, and nobody at all had seen a little five-year-old girl in a pink dress. Nobody.

Now Constable Jones sat in the biggest living room chair. His bright-eyed big dog lay on the floor beside him, listening. The constable said, "Philip, you know Susie better than anyone else does. She's like your shadow. If anyone can figure out what Susie might have done or tried to do, it has to be you."

Flip couldn't say anything. He was afraid he'd cry. He was big and ten years old. But Susie was so little, and she was gone. It was three o'clock. She had been gone for six hours.

Flip said after a moment, "She's an awful crazy little kid. She can think of more things to do than you can shake a stick at. You never know what she'll think up next."

2. His mother said, "She's such a pretty little girl. She ... there are people who would want a pretty little girl ... there are lots of families who haven't got little girls and want them ..."

Constable Jones said gently, "But they know better than to pick up a pretty little girl and keep her, Mrs. Morton. Nobody's likely to do that, certainly not right here in Forrestville ... and it's two long miles out to the highway. Could she walk as far as the highway?"

Flip heard himself saying, half crying, "She could do anything she wanted to. She's so little but ... she's ... she's ... Besides, I don't see why she would go out to the highway, like running away. She likes it around here."

"The point is," Constable Jones said, "she's somewhere. She hasn't just vanished, boy. Tell me again. Where did she like to play best? Where?"

"Well, she was always at the Bartletts. Molly and Jane are older, but Betty is five, and so is Mike. Twins. Five, like Susie. She was always at their house."

"We've been through it. They left the key with your mother. Susie isn't there." He got up. He put a hand down and touched his dog, who

up too. "Grey, here, he can track down anything. He'd better start. Can you give me one of her shoes?"

3. Mrs. Morton ran upstairs. She came down quickly with a little white sneaker. The Constable took it. "This is what she's been wearing lately?"

She nodded.

They all went out to the porch. The Constable knelt and held the white shoe to Grey. "Find her, boy," he said. "Find her."

Grey stood for a long minute, sniffing at the shoe. Then he put his nose to the porch floor and went down the steps. He went to the street. He turned round and round on the sidewalk, as if that shoe had turned there many times. It had. Then he went slowly up the street, half a block, toward the highway, toward the end of town. He stopped. He didn't go out into the roadway, as if Susie might have gone to get into a car. He came back. He stopped again at their front walk and then went on. He went to the Bartlett's gate, through it, and up to their front door. He sat and whined.

4. The Mortons looked at each other. Constable Jones went up to the Bartlett's door and unlocked it. He went inside with the dog. After a while they both came out and he locked the door again.

Grey went back to the street. He came up the walk, ran around their house half a dozen times. Then he came to the Constable, lay flat down on the sidewalk and whined.

"What does that mean?" Mr. Morton said.

5. Constable Jones shook his head. "He's followed that shoe everywhere it has gone lately, that's what it means."

Flip heard himself say quickly, "But that's the shoe she had on this morning, Mom! I helped her to lace it up!"

His mother looked at him. Her face was white. She ran into the house. She came out again in a few seconds. She looked from one to the other. She said, "She changed her shoes. She's ... she's wearing her new shoes. She's never worn them before. Her new black party shoes. They're gone."

"She packed herself a lunch and put on her new party shoes," the Constable said. "Grey can't pick up the scent because of those new shoes. Where was she going, with new shoes on and a lunch?"

6. Flip's mind was tired out. He had thought and thought. Finally he said, "She loved to dress up. She thought those new shoes were wonderful. She was crazy about clothes."

"Did she go to buy herself a new party dress?" Mr. Morton said. "Are we sure all the dress shop people have been asked? Just this morning she asked her mother to buy her a new dress. Something fancy. Remember?"

"She loves fairy tales," Mrs. Morton said in a low voice, "It was a fairy-tale dress she was asking for. 'A soft, soft, soft dress the color of dark violets,' and it had to be all spangled over with dewdrops."

Flip looked at his mother. He had an idea. "A sword ... from the battle of Wolfe and Montcalm," he said, "an old torn flat ... an officer's uniform with a lot of gold braid ... and hats with big feathers, and a white velvet cape, and dresses ..."

"Where?" his father asked sharply.

"In Mrs. Roblin's attic. She took us up there one day last fall when we went to visit her. It was a rainy day. She took us up to the attic. And ... there were lots of beautiful dresses. A dress the color of violets, spangled with dewdrops? I don't remember, Mom, really I don't. But Susie ... she never missed anything ..."

His father said, "Mrs. Roblin has been in England for a month. Her house is locked tighter than a drum. She knows she has many old treasures and she never leaves keys with anyone — she's a kind of cousin of mine, Constable Jones. Even a very clever burglar couldn't get into her house. Susie couldn't possibly be there."

7. But Mrs. Morton was already at the door. They all got into the Constable's car and drove the four long blocks.

The big forsaken house had three outside doors, front, back and side. They were not only locked, they were padlocked. The windows, high from the ground, had padlocked shutters.

Mrs. Morton pounded on the front door. "Susie, Susie!" she called. "Susie, are you in there? Please, please, Susie!"

"Margaret, dear, she can't possibly be in there," Flip's father said hopelessly. He turned. "Flip ... she must have seen that dress somewhere else. You haven't got it all straight yet. Think, son. She must have seen it somewhere else."

Flip stood looking at the house, trying to think exactly what it was like inside, trying to remember everything. Had there been a dress, a

purple dress with things like diamonds sewed all over it, a soft dress with a full, full skirt ... had it been here? Had Susie seen it here? Had Susie gone back alone to see Mrs. Roblin, maybe more than once? She could have done that. Especially if she wanted that purple dress ... or wanted to see it again ...

8. Suddenly a strange little bit of memory came to him. Susie had drawn a picture for school. She was always drawing. Mostly he didn't pay much attention. She hadn't shown this one to him, he had just happened to see it while she was working on it. She had printed across the top MY SECRET DOOR. The picture was of a silly little grey door lying on its side, with a lot of bushes and greenery hiding it. You couldn't see it very well. He had bent over to look at it and Susie had turned it over, fast.

A silly little grey door, lying on its side, hidden by bushes?

9. He started around the house. He kept pushing the bushes apart, so that he could see the wall. His father and mother and Constable Jones came to follow him. "What are you doing?" his father said.

And then ... there it was. A little grey door, with all the paint flaked away, set into the wall on its side. It was partly open; when he put his fingers inside the bottom edge, he pulled it right open. There was a hole about a foot square, going right into Mrs. Roblin's house.

"Her cat," his father said sharply. "That big old black cat she used to have ... the door for the cat ..."

"Susie could get through that," Flip said.

Constable Jones walked quickly to the back door. It had a big glass panel. He took the butt

of his gun and smashed the glass. He couldn't open the door because it was padlocked. He picked out most of the glass, then turned and lifted Flip through the opening. "Get to that attic," he said. "Make it fast, lad."

Flip raced through the long house to the wide front stairs. If Susie had slithered in through the little secret door, why didn't she answer then? Why didn't she come?

10. Then he remembered the purple dress. It was lying in the bottom of a very big humpbacked trunk, one old fashioned dress with a very full skirt covered with diamonds.

Susie had put on her new party slippers. She was going to put on the purple and diamond dress too. Wasn't she?

11. The attic door was standing open. The big trunk was there. Its humped lid was closed. And Susie was nowhere to be seen.

Flip went across to the trunk. It wasn't really shut; a thick fold of purple silk, sparkling with jewels, had been caught under the edge, holding it open an inch or more.

Flip opened the lid.

Susie was lying in the trunk, deep down, with the sparkling dress pulled partly over her. She had a paper bag in her hand and there were cookie crumbs on her face. She was sleeping there in the deep, deep trunk.

Then, suddenly, she opened her eyes. She yawned and said, "I couldn't get this big trunk open when the lid came down. What took you so long?"

Frances Shelley Wees

LESSON 32

Purpose: to teach pupils to note details.

- Suggested Procedure:**
1. Tell the pupils that you are going to read a selection that tells many facts about eggs. Discuss with them the kind of listening that will be required if they are to learn all the facts. (They should realize that they must listen closely to note the details.)
 2. Read "The Story of Eggs" in sections as indicated. Following the reading ask questions which require recall of specific details.
 3. Insist that pupils answer so that all can hear. If there is any question about the accuracy of an answer have the pupils exchange ideas about it. Then restate the question and reread the relevant sections. Discuss with the pupils the best method of checking the answer — holding the question in mind and listening for the relevant information.
 4. When the selection has been completed ask the pupils to list as many important details about eggs as they can recall.

Selection:

THE STORY OF EGGS

1. Of all the wonders of the bird world, the eggs are probably the most interesting. A few of them are only half an inch long while others are four or five times that size. But inside these smooth, rounded little packages there is everything needed to make brand new birds exactly like their parents. Even a food supply for the youngsters is there too — enough to last until they are big enough to hatch out into the open air.

A great many kinds of eggs are as pretty as can be too, with shells that show just about every color you can think of. Some are spotted at one end or all over and some are covered with scrawly markings that run this way and that. Others are solid blue, green, yellowish, white, brown and even pink. And a few kinds have four or five different colors all on the same shell.

But these are not the only surprises. All the eggs laid by any one species of bird look practically the same. But in many cases a careful examination will show that no two of the four or five in some particular nest are exactly like each other. One might have more dots than its neighbor, or its color might be a shade darker, or something like that.

Most of these colors and markings come from many little glands or "paint cans" inside the mother bird. Some of them, particularly the plain solid colors like robin's-egg blue, are built into the shell while it is being formed. However, scratchy markings of different colors, such as you

see on the eggs of an oriole or a red-winged black-bird, are only on the outside of the shell. They make uneven lines or blobs because the egg itself moved a little while the "paint was being put on."

2. Most of the land birds that you see from day to day lay from four to six eggs in a "clutch," or nestful. Quite a number do this twice or occasionally three times every season. Bobwhites have the unusual habit of laying a single clutch of fifteen or so. Duck families are often as big as the bobwhite's. But a hummingbird lays only two eggs, and gannets are perfectly satisfied with a single egg each year. And an albatross usually lays exactly one egg every two years!

Generally the different eggs in a clutch are laid two or more days apart. The mother bird does not start incubating or sitting on them, until the last one is in the nest. She has a good reason for this, of course. It is the warmth of her body that makes the little birds start growing inside their shells. If she began sitting on the first egg as soon as she laid it, her body heat would give that particular one a head start. None of the later eggs would ever catch up. This would mean that each young bird would be a different age and size. The oldest and biggest would take so much of the food that the smaller ones wouldn't get enough to keep them growing properly. To keep this from happening no bird is given a head start in the beginning.

The barn owl is the one strange exception to this rule about waiting for a full clutch. It nests in old abandoned buildings, tree hollows, church steeples and many other peculiar hide-outs. This big night bird sometimes has a clutch of as many as eight eggs, and it starts sitting on the first one as soon as it's laid. When the last one hatches all the youngsters are of different ages and sizes, as is usually the case in human families. Don't ask me why a mother barn owl does this, for I couldn't tell you. Nor could anybody else, as far as I know.

get the idea that there must be some tasty young birds near by. You will often find these empty shells lying on the ground, and it's fun to figure out what kind of bird they belonged to. Many of the books about identifying birds describe the eggs of each species, and you will find these a real help in learning to recognize them yourself. Probably the best way is to start a collection of your own.

This, then is the story of eggs, cut down to its most important facts. There will be a great deal more to learn about it later on, of course, for eggs are really amazing things. And so are the baby birds that begin life inside them.

Robert S. Lemmon

3. As soon as the eggs hatch, the old birds carry the empty shells away and drop them far from the nest. This is done so that no hungry fox or other creature that happened to see them would

LESSON 33

Purpose: to teach pupils to note details.

- Suggested Procedure:**
1. Follow the same general procedure as that outlined for Lesson 32. Be sure the pupils are aware of the need for close and thoughtful attention when listening to note details.
 2. Remind the pupils of the importance of listening to their classmates' answers. This, of course, also emphasizes the necessity of clear, audible contributions.
 3. Use the selection "The Boy From Fort Simpson" in sections as indicated. After each section ask questions requiring recall of specific detail.

Narrative:

THE BOY FROM FORT SIMPSON

1. Charles Camsell was born in 1876 at Fort Liard where his father was a fur trader. When he was only four years old his family moved down the Liard River to Fort Simpson, as the Hudson's Bay Company had put his father in charge of all its posts in the Mackenzie River district. Inside a high picket fence stood the trading store, the warehouses, and the log cabins in which the traders and their families lived. The flag of the Hudson's Bay Company floated from the top of a tall pole. Outside the fort were the Anglican and Catholic Missions and the homes of a few families. The trees had been cut down from some of the land and vegetables and other crops planted in small fields. In front of the fort flowed the mighty Mackenzie which was nearly a mile wide. A big bend in the river some miles north of Fort Simpson and a high mountain in the west which can be seen

from the river were both named after Charles' father. At the sides and back of the fort were the trees of the northern forest. Such was the home town of the boy from Fort Simpson.

2. Sugar, salt, flour and tea were brought to the fort by men in large rowboats called York boats when they came down the river in September. All the vegetables which the people used were grown in their gardens, though the women and children often picked berries and other wild fruit which grew near the river. In the spring the men tapped the birch trees and made syrup by boiling the sap in a large kettle. The only meat that the people had was that of wild animals. In the fall the hunters shot many ducks and geese before the birds started on their long flight to the south.

Then they went to Great Slave Lake and caught whitefish to use as food in the winter. After the lakes and rivers had frozen the men hunted the caribou and brought the meat back to the fort on their sleds. Charles and the other boys liked to take the marrow bones and cook them in the ashes in the big fireplace in his father's house. They also had great fun with their snowshoes and toboggans. Sometimes the men killed a moose in the forest and during the winter they set snares for rabbits.

3. All the wood that was needed for fuel was cut down in the forests and hauled to the fort on dog sleds. During the winter the wood ashes were stored in a tall wooden box on a platform. When water was poured on the ashes in the spring it dissolved the lye and dripped from the bottom of the box as a brown liquid. The lye and the fat that had been cut from the caribou and moose meat were boiled in a large iron kettle to form "soft" soap. To make hard soap salt was added to the boiling mixture which hardened when it cooled and was cut into bars. The candles, which took the place of "coal oil" lamps in the homes, were made by "rendering" the caribou and moose fat, melting it, and pouring it into tall metal molds.

4. Every year a big celebration was held on New Year's Day at Fort Simpson. During the morning everyone went visiting. Then in the long evening there was a feast and a ball. In March dog teams reached the fort, carrying the only mail that the people had received since the river froze in the fall. When the first wild geese were seen flying north to their nesting grounds it was a sign that spring had come. Soon the ice in the river began to crack; then it broke up and started on a trip north from which it would never return.

5. As soon as the ice was out of the river some of the men repaired the large York boats at the fort and made ready for the trip south in them with the furs which had been brought to the trading post. When Charles was eight years old his mother and father decided that it was time for him to start to school. His parents and his brothers and sisters and himself travelled south with the York boats. The furs that had been brought to the fort during the past year were packed in bales weighing ninety

pounds and placed in the boats. Each boat had a crew of ten men called voyageurs. One of the men steered the vessel with a long oar that was fastened to the stern. A second stood in the front of the boat. When the water in the river was moving very slowly the other eight members of the crew used very long oars called sweeps. Most of the time they walked along the shore, pulling the boat up the stream with a long rope. The man at the front of the vessel used a pole to keep it from getting stuck in the shallow water near the shore.

6. The crews worked from daylight until it was almost dark and camped along the shore at night after pulling their boats out of the stream. As the voyageurs travelled south along the Mackenzie River, across Great Slave Lake, and up the Slave River, other boats joined them at each trading post. There are rapids on the Slave River for sixteen miles south of Fort Smith. Charles rode in front of his father on a horse along a trail around the rapids, while his mother and the other children made the trip in a cart drawn by oxen.

Charles and his brothers and sisters became quite excited when they arrived at Fort Fitzgerald at the end of the rapids. They were about to enjoy their first ride on a steamer. From Fort Fitzgerald they travelled to McMurray on the Athabaska River on a steamboat which had just been built. The children liked to watch the big paddle at the stern as it drove the vessel forward through the water. Wood was used to heat the water in the boilers. Often during the trip the steamer had to pull in beside a woodpile along the bank so that more fuel could be taken on board.

The Camsells made the trip from McMurray to Green Lake in Saskatchewan on York boats. There was one place where they had to walk from a river to a lake. The voyageurs carried the supplies in heavy packs on their backs across this land. Charles and his family used ox-carts for the journey along a trail through the bush that led from Green Lake to Prince Albert. At that time this Saskatchewan city was a little village with only one street. The trip across the plains to Fort Qu'Appelle was made by horse and wagon. How happy the children were when they saw their first train and were able to travel on it to Winnipeg where Charles was to go to school. They reached the capital of Manitoba three months after they had left Fort Simpson.

J.M. Scott

LESSON 34

Purpose: to teach pupils to recognize the main idea.

Suggested Procedure: 1. Pupils have had experience finding the main idea when reading and when listening. Briefly review the concept of the main idea. Pupils should recognize that they must listen for important details and then define the central thought of the passage.

2. Read the poem, "The Ant and the Cricket," one verse at a time. (*Do not read the last verse until after the pupils have stated the main idea.*) Following each verse, ask questions such as the following:

Verse 1 What had the cricket done when the weather was nice?
What problem did he have when winter came?
Tell in one sentence the important ideas in this verse.

Verse 2 Whom did he ask for help?
What did he promise the ant?
Tell in one sentence the important idea in this verse.

Verse 3 What was the ant's reply?
How did the cricket explain his lack of food?
How did the ant advise him to spend the winter?
In one sentence state the important ideas of this verse.

3. Have the pupils formulate the main idea of the poem.

4. Read the final verse of the poem and have the pupils compare the main idea chosen by the class with the thought expressed in the last line.

5. Reread the whole poem.

Poem:

THE ANT AND THE CRICKET

A silly young cricket, accustomed to sing
Through the warm, sunny months of gay summer and spring,
Began to complain, when he found that at home
His cupboard was empty and winter was come.

Not a crumb to be found
On the snow-covered ground;
Not a flower could he see,
Not a leaf on a tree:

"Oh, what will become," said the cricket, "of me?"

At last by starvation and famine made bold,
All dripping with wet and all trembling with cold,
Away he set off to a miserly ant,
To see if, to keep him alive, he would grant

Him shelter from rain:
A mouthful of grain
He wished only to borrow,
He'd repay it to-morrow:

If not, he must die of starvation and sorrow.

Said the ant to the cricket: "I'm your servant and friend,
But we ants never borrow, we ants never lend;
But tell me, dear sir, did you lay nothing by
When the weather was warm?" Said the cricket:
"Not I.

My heart was so light
That I sang day and night,
For all nature looked gay."

"You sang, sir, you say?

Go then," said the ant, "and *dance* winter away."

Thus ending, he hastily lifted the wicket
And out of the door turned the poor little cricket.
Though this is a fable, the moral is good:
If you live without work, you must live without food.

Author Unknown

LESSON 35

Purpose: to teach pupils to recognize the main idea.

Suggested Procedure: 1. Follow the same general procedure as in the previous lesson. Question pupils to direct attention to important details. Then guide them in formulating the main idea. It is suggested that the story be treated in sections as shown. The following questions are suggested.

- | | |
|-----------|--|
| Section 1 | Why did Androcles run away?
Why could he not survive alone?
What danger is he in? |
| Section 2 | How was Androcles' bravery rewarded?
Do you think he expected this when he helped the lion? |
| Section 3 | What was to have been Androcles' punishment?
What saved him? |
| Section 4 | Why did the people think Androcles should go free? |

Narrative:

ANDROCLES AND THE LION

1. In the great city of Rome, there lived many years ago a poor slave named Androcles. Very terrible things he suffered at the hands of his cruel master, until, unable to bear his miseries any longer, he ran away and hid in the forests that lay beyond the city walls. But little could he find to eat in the woods, and each day growing weaker, he at last crept into a cave to die. Stretched upon the floor, he fell into a deep sleep, whence he was awakened by the roaring of a lion that entered the cave, limping, and in great pain.

2. Androcles saw that there was a large thorn in the lion's paw. Though much afraid, he took the paw in his hands and, with a quick, strong pull, drew out the thorn. At once the pain was eased. The lion licked Androcles' hands, rubbed his head against him and lay down at his feet. Androcles was no longer afraid. That night, lion and slave slept side by side.

Next morning the lion went out into the woods, but soon came back bringing with him food for Androcles. This he did for many days, and the slave was happier in the cave than he had ever

been in his master's house.

3. At length, some Roman soldiers, travelling through the woods, came upon Androcles and brought him back to Rome. According to the law, slaves who ran away must fight with wild animals in a ring before the people. To make these animals fiercer no food was given to them for days beforehand.

Into the ring, then, they brought Androcles on an appointed day. Thousands of people sat above on raised seats to watch the fight. No one spoke a word of pity for the poor slave. A door in the wall opened, and a hungry lion leaped in. With a roar, he rushed toward the slave, who leaped aside as the animal sprang at him. Then a strange thing happened. There was a cry of joy from the slave. He threw his arms about the lion, and the lion licked his face. Leaning against him,

Androcles faced the people. The old friends had met once more.

4. The crowd gazed in astonishment, and asked Androcles what magic power he had over the beast. Then Androcles told them of his misery with his master, and of his happy days in the cave. "I am a man," said he, "yet no man has been kind to me. It has remained for a wild beast to love and protect me." The hearts of the people were moved and they cried with a loud voice: "Life for the slave and the lion! Freedom for both."

So Androcles became a free man, and for years afterwards he and his lion were among the sights of old Rome.

A Roman Tale

LESSON 36



This lesson should be used after Interpretation Lessons 31 and 32 have been taught.

Purpose: to teach pupils to make an outline as they listen.

Suggested Procedure: 1. Reuse the selection "The Story of Eggs" from listening Lesson 32.

2. Discuss with the pupils the importance of recording details in outline form. Review the ideas presented in Interpretation Lessons 31 and 32. Point out that it is often important to record ideas we learn from listening.

3. Tell the pupils that you have selected five important ideas from the selection, "The Story of Eggs" and that they must listen to the selection and find details to support each. Have them turn to page 56 of *My Practice Book* and note the important ideas in the skeleton outline.

4. Remind the pupils that outlines should be very brief. Tell them that often there will be more ideas in the selection than they have spaces in their outline. This means they must select the most interesting and most important ideas.

5. Have the pupils listen as you reread each section. Immediately following the reading allow time for them to complete the outline.

6. When the outline is complete, discuss the points chosen, orally. Pupils will likely disagree about the points to be included. In some cases allow individual interests to dictate the choice (as in choosing three colors) but if one idea is more important than another, pupils should be guided to recognize this and include the most important.

LESSON 37

Purpose: to teach pupils to make an outline.

Suggested Procedure: 1. Follow the same procedure as in Lesson 36 using Sections 2, 3 and 4 of "The Boy from Fort Simpson," Lesson 33.

Use the following outline form. This should be mimeographed for the pupils.



Pupils may need help in expressing the key details briefly, especially in C part of the outline. For example, C1 might read "poured water over wood ashes to make lye."

Life at Fort Simpson

A. How the settlers obtained food

1. _____
2. _____
3. _____
4. _____

B. Kinds of meat they had

1. _____
2. _____
3. _____
4. _____
5. _____

C. How they made soap

1. _____
2. _____
3. _____
4. _____

D. Special events at Fort Simpson

1. _____
2. _____
3. _____

LESSON 38

Purpose: to teach pupils to follow directions.

Suggested Procedure: 1. Discuss the importance of accuracy in following directions.

Bring out that if directions are to be followed accurately they must be heard accurately. Develop a list of guiding rules for good listening to directions. These should indicate the necessity of concentrating attention on the directions, the importance of listening until the speaker is finished before beginning to carry out the directions, and the value of questioning the speaker if clarification is required.

2. Have the pupils listen to, and carry out the following directions.

a) Write the word "plan."

Add two letters and make a word meaning a heavenly body. Cross out two letters so you have a word meaning a road.

- b) Write the fifth and sixth letters of the alphabet. Put an "I" between those two letters. Write the plural form of the word you have made.
 - c) Write the second letter of the alphabet. Then write the fifth letter, twice. Add a letter to make a word that means a vegetable. Change one letter in that word so that it is pronounced the same but describes what is done to a drum. Change one letter to make the name of an animal. Put a line through one letter to leave a word meaning a part of your body.
-

LESSON 39

Purpose: to teach pupils to follow directions.

Suggested Procedure: 1. Review the guides for listening to directions set up in Lesson 38.

- 2. Discuss the importance of clarity and accuracy on the part of the speaker.
 - 3. Have the pupils listen to and carry out the following directions.
 - a) Write numerals from 1 to 7 down the margin of your page.
 Beside the 1, write the name of an animal.
 Beside the 2, write its color.
 Beside the 3, write two words describing its size.
 Beside the 4, write a word that tells how it moves.
 Put an X beside the 5 if it moves quickly.
 Write Yes beside the 6 if you would like this animal for a pet.
 Put an X beside the 7 if it is smaller than a rabbit.
 - b) Write your name.
 Print the date of your birthday in capital letters.
 Write the name of the city (town) where you live.
 Write your address.
 Underline your first name.
 Circle your last name.
 Write the name of your school and underline it.
 - c) Think of three colors. Write the three color words on the same line. Leave a space between each word.
 Under each color, write the names of three things that are that color.
 Underline the first letter of each word.
 Circle any of the words that are the names of food.
 Put an X on the word naming the color you like best.
-

LESSON 40

Purpose: to teach pupils to recognize space relationships when listening.

Suggested Procedure: 1. Reuse Section 1 of "The Boy from Fort Simpson." (Lesson 33)

- 2. Tell the pupils that when you are listening it is often important to know *where* the events are taking place and to be able to picture the scene as you listen.
- 3. Tell them that you are going to reread the part of the selection, "The Boy from

Fort Simpson'' that describes the Fort. Have them locate, on a wall map, Fort Simpson where the Liard River meets the Mackenzie.

4. Instruct the pupils to listen closely and try to picture the location of the various parts of Fort Simpson which are mentioned.

5. Read Section 1.

6. Have each pupil make a diagram of the fort showing the following:

the store
the warehouses
the Hudson's Bay Co. flag
the Anglican and the Catholic Missions
the traders' homes
the other homes
the gardens
the Mackenzie
the bend in the river and the mountain named after Charles' father
the forest.

7. Check the diagrams. (orally)

8. Have the pupils give specific words that helped them to locate things correctly as:

some miles north	in front of
in the west	outside
from the top of	at the side
inside	

LESSON 41

Purpose: to teach pupils to recognize space relationships.

Suggested Procedure: 1. Reuse Sections 5 and 6 of "The Boy from Fort Simpson" (Lesson 33).

2. Recall that the last section of "The Boy from Fort Simpson" described his trip to Winnipeg to go to school. Comment that the selection described the route taken and told of interesting things that happened along the way.

3. Tell the pupils that you will reread that section again while they trace the route on a map. (Preferably use individual atlases. If this is not possible use a wall map.)

4. Read Section 5.

5. Question the pupils about the route as described here (south along the Mackenzie). Have them locate the starting point and indicate the direction.

6. Complete the selection, stopping at the end of each paragraph to note references to place names and trace the route on the map.

7. Have the pupils list the methods of travel used. They might make a chalkboard map showing the route followed and the methods of travel used at each point.

LESSON 42

Purpose: to teach pupils to recognize time relationships.

Suggested Procedure: 1. Read the title and have the pupils consider the effects of the sun "standing still." (Pupils should realize that if the sun appeared to be "standing still" it would be because the earth, and not the sun, had changed its behavior, but do not labor the point.)

2. Read the first five verses. Question as follows:

How do you know all was well at noon?
In what direction was the sun going when he decided to rest?
What time was it when he stopped?
How long has the sun been stopped?

3. Read the verses 6 to 13. Question as follows:

What time is it now?
Does the sun show any signs of setting?
Who is being affected by the sun's strange behavior?
Why?

4. Read the rest of the poem. Question as follows:

How did the owl and the moon settle things?
What effects remained the next day?

5. Reread the whole poem.

Poem:

THE DAY THE SUN STOOD STILL

(1) The sun came up across the bay
And started the day in the usual way.
At noon he was high in a cloudless sky,
Watching the summer world go by.

He was headed west in the afternoon,
Drifting along like a big balloon,
And then he just decided to stop.
Not flop, or pop, or drop — just stop.

He thought, "This is such a lovely day
I really don't feel like going away.
I think I'll relax and just sit still
Before I go down behind the hill."

Down on the beach in the hot dry sand
The boys and girls, barefooted and tanned,
Were much too busy with castles and forts
To notice the weather was out of sorts.

Their mothers neglected to wonder why
 The clock said six, while up in the sky
 The sun sat smiling his warmest smile,
 In his laziest, merriest, four o'clock style.

- (6) So they swam and they sat on the beach some more
 And had picnic suppers along the shore,
 While the sun stood fixed in his westward flight
 With his rays outspread to hold back the night.

But along about nine o'clock or so
 Some mothers began to wish he'd go.
 Said Mrs. Brown, "I wasn't so clever
 To wish that this day would last forever."

For Timothy Brown was only three,
 And couldn't tell time by clocks, you see;
 So he flatly refused to go to bed
 With the sun shining practically overhead.

In the garden, the flowers were drooping weary;
 The black-eyed Susans looked downright bleary.
 A morning glory moaned to a daisy,
 "I'm so blooming tired, the grass looks hazy."

The birds were beginning to sound quite hoarse —
 They'd been singing since break of day, of course —
 And their musical trills and tweets and chirps
 Came out in shrills and bleats and blurps.

Poor Oscar Owl was quite put out.
 He'd had his sleep and was just about
 To start his nightly to-whit-to-whoo,
 When he suddenly noticed the sky was blue.

Now Oscar was old and terribly wise,
 And knew it was time for the moon to rise,
 So, instead of to-whit-to-whoo, he said,
 "Hey, Mr. Sun, get off to bed!"

"That's *right!*" said the moon, "I quite agree.
 For hours I've hidden behind this tree.
 For how can I even try to glow
 With HIM sitting there putting on a show?"

- (14) The moon and the owl put their heads together
 And decided they'd have to change the weather.
 The only way to get rid of the sun
 Was to call out the storm clouds one by one.

Along came a great black thundercloud.
 He growled and grumbled and shouted aloud,
 "Go down, Mr. Sun, you've had your day;
 Now head for that hill and get out of the way!"

The sun didn't wait to hear the rest.
 He picked up his rays and headed west.
 Why should he suffer the dark disgrace
 Of a big black cloud across his face?

If the sun was a little late next day
 Nobody noticed across the bay;
 For the children, the flowers, and even the cock
 Slept in until half-past twelve o'clock.

Pat Ingraham

LESSON 43

Purpose: to teach pupils to recognize time relationships.

Suggested Procedure: 1. Pupils should be aware that in some cases references to time are key details. This is true in the selection used in this lesson, "Why Do Birds Migrate?"

2. Read the title and tell the pupils that to understand the migration of birds they must learn the times at which different things affect the birds. Instruct them to listen closely for this information.

3. Read the selection in sections. Question as follows:

- | | |
|-----------|---|
| Section 1 | <p>When do migrations take place?
 For how long has this been going on?
 What do you know about the date of the migrations from year to year?</p> |
| Section 2 | <p>When is it most important for the birds to have a plentiful supply of food?
 Where are insects plentiful in January and February?</p> |
| Section 3 | <p>When do the birds start back north?
 What sets the pace of the return trip?</p> |
| Section 4 | <p>When do some scientists think migration began?
 What do others think?
 Does anyone <u>really</u> know?</p> |

Selection:

WHY DO BIRDS MIGRATE?

1. Nearly every kind of wild bird in the United States and Canada flies southward in the autumn and back again in the spring. Some species go only fifty or a hundred miles in each direction. Many more travel twenty or thirty times that distance. This great round-trip journey is known as migration. Each species sticks so closely to a traveling schedule that on both trips the first ones often reach their destination within a few days of the same date year after year.

North American birds have been migrating like this for many thousands of years and we still do not know exactly why or when they started it.

As you can easily see, it is a tremendously important habit that causes many changes in the kinds of birds you see at different times of the year.

2. One of the chief reasons for bird migration is food. North America has billions of birds. They all have to eat, and it takes tons of food every day simply to keep them alive. That is one reason why they are spread all over the country.

Each species of bird must have plenty of the right kinds of food, particularly when it is raising a young family in the spring and summer. Warblers, tanagers and other insect-eaters that nest in the North find lots of nourishing bugs during the warm weather, but very few in winter. So in late summer or early fall they fly south toward the equator where it's warm and where all sorts of insects are plentiful even in January and February.

3. Millions of northern-nesting birds do exactly this. You might think that tropical birds would run short of food during the winter because of the crowds of hungry birds from the North. Perhaps they would if the visitors settled down for a long time. But along about February or March, the orioles and the rest of the northern nesters begin their return trip. They keep pace, more or less, with the warm weather as it moves north. Thus they reach their regular breeding grounds by the time the fresh crop of bugs up there is ready to be eaten. Meanwhile, down in the tropics, the stay-at-homes once more have it all to themselves.

This is the way it works out with all the birds that migrate north and south, no matter what they eat. Food supplies in the North vary a lot between summer and winter, and the birds always go where they can be sure of finding the particular meals and general conditions they like.

In general, all birds have two principal needs. First, a steady food supply throughout the year. And second, the right kind of surroundings and temperature during the breeding season. Without any of these they'd be in trouble, so migratory birds make sure of having everything by flying back and forth according to the time of year. Other species which stay in the tropics all their lives find all they need right there at home. They migrate very little either north or south.

4. Nobody is sure when this migration habit began and what started it. Some scientists think it can be explained by studying the effects of the Ice Age.

About a hundred million years ago, all North America had such a warm climate that birds lived practically anywhere and did not have to go far south to escape the cold. Then, during the Ice Age great ice sheets or glaciers formed and began to creep very slowly southward. Few birds could stand the low temperatures that came along with this ice, so most of them had to crowd together in the warm tropics.

After a long time, the glaciers began to melt away, and the north started warming up again. This gave great numbers of birds a chance to get away from the overcrowded tropics by heading north once more. But what did they find there? Just this: during what we call spring and summer everything was fine, but in a short time it would turn cold again and they'd have to go back south. This invasion by the glaciers was repeated several times, and the birds always had to give way before it.

The plain fact was that the North American climate was changing into the kind of climate we have today — spring, summer, autumn and finally winter. The only thing the birds could do about it was to get into the habit of flying back and forth, back and forth. Now, after millions of years, they do it naturally.

That is one explanation and maybe it's the right one. But other scientists think that migration began for different reasons.

They believed that originally all birds lived in the tropics, but after a long time they became so crowded that they had to spread out. Going north in the spring gave many of them a chance to raise their families where there was more space and plenty of food, so that's what they did. By the time cold weather drove them back south the other species which had stayed behind had gotten a rest from being so crowded. Thus all could get along until the next spring rolled around.

Either of these ideas about the beginning of migration may be the correct one — or both of them may be wrong! For you see, it all happened so long ago that there wasn't anybody around to keep records of it.

Robert S. Lemmon

LESSON 44

Purpose: to teach pupils to make judgments.

Suggested Procedure: 1. Read the selection, "Why the Woodpecker Has a Long Beak," in sections. After each section, ask the suggested questions.

2. Have the pupils support the answers given. Remember that a judgment must be based on the evidence provided but is influenced by personal values and opinions. Encourage differences that can be supported.

Suggested questions:

- | | |
|-----------|---|
| Section 1 | Did the old woman deserve to be punished for her curiosity?
What is her punishment?
Is it a suitable one? |
| Section 2 | Was the woman right to peek in the bag to see what she was carrying?
Do you think she is sorry for what she did? |
| Section 3 | Do you think the old woman was suitably punished? |

Selection:

WHY THE WOODPECKER HAS A LONG BEAK

1. Know that the woodpecker was originally not a bird but an old woman with a very long nose. She sniffed around into everybody's pots and pans, eavesdropping, inquisitive and curious about everything whether it belonged to her or not. Constantly, her tale-bearing made mischief among her neighbors. When God saw her doings, he took a huge sack and filled it with midges, beetles, ants, and all kinds of insects, and, tying it tightly, gave it to the old woman, and said to her: "Now take this sack and carry it home, but beware of opening it, for if your curiosity makes you put your nose into it you will find more than you care for, and you will have trouble without end."

2. "Heaven forbid," replied the old hag, "that I should do such a thing; I am not going against the will of God. I shall be careful."

So she took the sack on her back and started trotting home, but whilst she was carrying it, her fingers were already twitching, and she could scarcely restrain herself, so no sooner did she find herself a short distance away than she sat down in a meadow and opened the sack. That was just what the insects wanted, for no sooner did she open it than they started scrambling out and scampered about the field, each one running its own way as fast as its little legs would carry it. Some hid themselves in the earth, others

scrambled under the grass, others, again, went up the trees, and all ran away as fast as they could.

When the old woman saw what had happened she got mightily frightened and tried to gather the insects to pack them up again, and put them back into the sack. But the insects did not wait for her. They knew what to do, and a good number escaped into the field. Some she was able to catch, and these she packed into the sack, and tied it up. Then came the Voice of God, who asked her what she had done, and if that was the way she kept her promise.

3. "Where are the insects, beetles, and midges which I gave you to carry? From this moment, you shall change into a bird and go about picking up all these insects until you get my sack full again, and only then can you become a human being again."

And so she changed into a woodpecker; the long beak is the long nose of the old woman, and she goes about hunting for these midges, beetles and ants, in hope the of filling up the sack, when she would again resume her human shape. But to this very day she has not completed her task and has remained a woodpecker.

Moses Gaster

LESSON 45

Purpose: to teach pupils to make judgments.

Suggested Procedure: 1. Follow the same procedure as in the previous lesson, using the story, "The Doll Without a Face." In this story be sure the pupils recognise they are judging the behavior of people of a totally different culture.

Suggested questions:

- | | |
|-----------|---|
| Section 1 | Why is the medicine man dancing around the fire?
Why is Little Doe frightened of him?
What did Little Doe ask her mother?
What did Old Falseface do?
Do you think he should have treated Little Doe that way? |
| Section 2 | Who has said the doll must not have a face?
What reasons have they given?
Should Little Doe have painted a face on her doll? |
| Section 3 | How do you know Little Doe felt guilty about what she had done?
Who found out about the doll?
What is he going to do?
Is he right to take Little Doe's doll? |
| Section 4 | What has happened to the doll's face?
What does Little Doe say that this means?
What does Old Falseface think?
Should Little Doe have kept on painting new faces on the doll?
Why or why not? |

Narrative:

THE DOLL WITHOUT A FACE

1. Little Doe was the happiest Indian maid at the Corn Festival. She wanted a corn husk doll of her own for twelve moons. Now at last she had one.

She held her new doll in her arms as she watched Old Falseface, the medicine man, leaping and stomping around the red flames. The booming of the drums throbbed in time to the croaks of the big frogs in the swamp.

Old Falseface wore an ugly black mask, and Little Doe shivered with a sudden chill as she watched him. His thin wailing voice rose high to the moon as he moaned a chant to the Rain God. He twisted and turned his body in time to the drum beats. Around his neck and waist necklaces and belts of bear claws and animal skulls were strung.

Little Doe moved closer to her mother. She turned her eyes away from the medicine man, and held her doll up.

"Why doesn't my doll have a face?" she wanted to know.

"I shall try to explain, my daughter," her mother said gently.

"Is it because it is too hard to paint on the eyes and the mouth?" asked Little Doe.

There was a sudden silence in the clearing in the rim of tall pine trees. Little Doe realized that her voice was the only voice to be heard. The drums had stopped and Old Falseface was no longer dancing around the fire.

Instead, he was standing right in front of Little Doe, glaring down at her. He grabbed the doll out of her hands and shook it in the air till the deerskin dress and leggings trembled.

"Only living things have a soul," he muttered. "A doll has no soul. That is why your doll is without a face."

2. He handed the doll back to Little Doe. She hugged it closer.

"But I want her to have a face," she whispered.

"That cannot be," Old Falseface thundered. The bones and snake skins rattled as he pointed his long bony finger. "The gods will be angry. There is no place in the Happy Hunting Grounds for a doll."

Little Doe felt the tears fill her eyes. Hastily she wiped them away. She wanted a doll very badly, but not a doll without a face.

"Can I paint a face on my doll?" Little Doe asked her mother later when they were alone in the wigwam.

Her mother frowned.

"You have heard the words of Old Falseface," she said. "You don't want to anger the gods, do you?"

"No," said Little Doe slowly.

"It is foolish to make an enemy of the medicine man," her mother explained. "He is wise in the ways of our people."

Little Doe looked down at her doll. She had long black hair just like her own hair. It was straight and it shone like the water in the moonlight. There was a band with a blue feather around her head. There was even small moccasins on her feet. The doll was perfect except for one thing. Her face was blank.

"I had a doll just like yours once," her mother remembered. "I was happy that she had no face. If I wanted my doll to be happy I pretended that she was smiling. If I wanted her to be sad I pretended that she was crying. If your doll had a face it would be the same face every day."

"I don't care," said Little Doe. "She looks funny without a face."

Her mother sighed, and arranged the robes on the floor of the wigwam for Little Doe to sleep on.

"Stop and think, my daughter," her mother said, pausing. "You might lose your doll in the lake or in the woods. If she had a face and a soul, she would never go to the Happy Hunting Grounds."

"But I would never lose her," cried Little Doe. "I love her."

"Small ones often say such things," her mother said softly. "The truth is that they often lose their most precious possessions."

That night, Little Doe fell asleep with Doll-without-a-face sleeping beside her.

The next morning, she was awake before anyone else. She crept outside, taking the doll, and ran into the woods.

She had her mind made up already. She was going to look for berries. Her doll was going to have a face. She didn't care an eagle feather for what Old Falseface had to say. He was just an

old man, even if he was a medicine man, and she wasn't going to be frightened.

She found the berries and carefully squeezed out the juice. Then she painted on a red mouth, using her fingers. She took the brown juice and outlined a nose, eyebrows and eyes. When she had finished painting the doll's face, Little Doe smiled.

3. "Now you shall be known as Doll-with-a-face," she whispered. She hid the doll behind a big rock in the forest. Her doll would be safe from the prying eyes of medicine men here, she thought, as she stood up. Overhead, the thunder rumbled and the sky was growing blacker.

All of a sudden, she felt her blood turn cold. Her heart pounded as if it would break into pieces. Old Falseface was blocking her path. His face was wizened like old moccasins. His black eyes shone as he reached out his bony fingers and clutched her shoulder.

"What are you doing here?" he demanded. Little Doe shrank back. His fingers were bruising her arm.

"I was only looking for berries," she cried.

"The gods are angry," Old Falseface wailed, rolling his eyes at the black clouds. "What have you hidden behind that rock?"

"It is nothing to concern a wise medicine man," stammered Little Doe. Her voice was trembling.

"We shall see," Old Falseface muttered. He shoved Little Doe roughly aside and went to the rock. He brought the doll out.

"What have you done?" he croaked. A split of white fire streaked across the sky. "You have given your doll a soul. Now the gods are angry. Listen!"

The thunder rumbled and rattled through the clouds.

"I asked for rain to end the dry moon," said Old Falseface. He looked as white as an oki, an Indian ghost, in the flashes of light.

"I'm sorry," whispered Little Doe. "I didn't mean to do any harm. I just wanted my doll to have a face."

"Come," Old Falseface cried. "We shall sacrifice the doll to the rain god."

"Oh, no," begged Little Doe. "You can't do that. She has a soul now. She won't be able to rest in the Happy Hunting Grounds. Her spirit will roam the forest forever."

"You have caused the skies to split," he said, hobbling away with the doll. Little Doe ran after him, pulling at his arm. He shook her away.

4. There was a mighty roar of thunder and the whole earth trembled beneath Little Doe's feet. The rain began to pour out of the clouds like the mighty waters over the big waterfall. Little Doe's deerskin dress was dripping and her hair was clinging to her head.

The medicine man hurried through the woods. When they reached the village, the people had gathered together in the clearing. Some of the young braves were leaping and stomping a dance of thanksgiving for the big rain.

Old Falseface stopped in front of them. He held up the doll. Little Doe blinked her eyes in surprise.

Her doll's face looked just the way it had in the beginning! The big rain had washed away her mouth and eyes.

"Look, look, Old Falseface," she cried, as the rain pelted down on her. "The gods are no longer angry. The rain has come and my doll has no face again. Now there is no need to sacrifice her."

Old Falseface grunted and turned the doll over in his hands.

"It is true, little one," he said slowly. "The big rain has saved our land from the dry moon. Perhaps this Doll-which-had-a-face was a good luck omen."

"It was a good sign," Little Doe said in a rush of words. "May I keep her?"

"The gods have answered your question," said Old Falseface. "They washed her face away and now they are no longer angry."

Little Doe said, "Now I understand. I shall love my little doll just as she is."

Estelle Salata

LESSON 46

Purpose: to teach pupils to make inferences.

Suggested Procedure: 1. Tell the pupils that you will read a story and then ask questions that require them "to listen between the lines."

2. Read the story "A Nice Room for Giraffes," in sections. After each section have the pupils answer the suggested questions and then justify their answers. They should note that the answers are not directly stated, but that the author gives some information and some comes from their own experience. By relating story content to their own experiences they arrive at the answer.

Suggested questions:

- | | |
|-----------|--|
| Section 1 | Had Susie seen the new house before they moved?
What was the house like? |
| Section 2 | Where had the giraffe come from?
Why does it stay in the Hapgood's living room? |
| Section 3 | How can you tell Susie is a very mannerly child?
Does Susie like having a giraffe in the living room?
Do you think she will tell her parents about it? |
| Section 4 | Did her parents believe her? |
| Section 5 | Why did Susie trust Gloria to take care of herself?
Why didn't Gloria stay well hidden?
Why did the lady notice Gloria? |

Section 6

How big is the rubber plant in the living room?

Section 7

Why did all the ladies leave?

Why is Susie's mother upset?

How do you think Susie feels about their going?

How do you think Gloria feels?

Narrative:

A NICE ROOM FOR GIRAFFES

1. How was Susie going to like her new house? That was what Susie's mother and father wanted to know. She was used to trees and sky and brooks and buttercups, a country life. Now, how was she going to like living in this enormous city house? At least the zoo, thank goodness, was just down the street a ways.

Susie stayed at her aunt's while they moved. Finally Susie came home to her new house. Her mother and father opened the door to the living room for her. "This is the living room, Susie," they said.

Susie stood in the doorway, taking the room in silently, with no expression on her face.

"Do you like it?" her father asked.

"It's a nice room for giraffes," said Susie, looking at the high, high ceiling where cobwebs went unnoticed, and at the high, high rubber plant that stood in a corner near the window.

Her parents, Mr. and Mrs. Hapgood, then showed her her own small room upstairs which they expected she would really love. But strangely enough it was the living room that Susie preferred after all. There she would go, right after breakfast, closing the door behind her.

Mr. Hapgood told his friends, "It's a strange thing, but Susie seems to love that great ark of a room." And laughingly he would repeat her comment on first looking into it. "It's a nice room for giraffes," making everybody roar the way he said it.

2. Curiously enough, there really was a giraffe in the living room. Susie was the only one who knew it, though she had not known it at the time she made her famous remark. How could she have? A living room is, I suppose, one of the last places where one would expect to see a giraffe.

The way Susie discovered the giraffe was this. She brought her favorite doll, Becky, down to the living room to show it to her. She opened the door wide, the way her mother and father had yesterday, and she said, "Well, Becky, how do you like it?"

Being a doll, naturally Becky could not make any interesting comment such as Susie had.

But her round blue eyes were staring with a very surprised expression at the corner of the room where the rubber plant was. Susie could not help a small cry of surprise. There, looking out at her and Becky curiously, was a lovely and graceful giraffe.

"Didn't know I lived here, did you?" asked the giraffe.

"No," said Susie.

"Didn't know I could talk either, did you?" it went on.

"No," said Susie.

"Well, I can. And I do live here. That is, of course, if they don't catch me and take me back to the zoo."

"Do you just stay here all the time?" asked Susie, who was not at all sure that her mother and father would let her keep this pet. They didn't like odd pets, only regular ones like cats, dogs, canaries, and goldfish.

"Yes, I do," replied the giraffe graciously. "Except at night, that is, when I take the air and look for something to eat. This rubber plant is very tasty."

3. "Do you have a name?" asked Susie timidly, hoping it was the polite thing to say. "Mine is Susie."

"Names, names, names," said the giraffe in boredom. "If you must have a name, they call me Gloria."

"Gloria Giraffe?"

"Just Gloria."

"Would you like some cake?" asked Susie, worried because her guest might not be getting enough to eat.

"That is kind of you," said the giraffe. And then, after a small pause she added, "Well, what are we waiting for?"

"But it is in-between-meals, and I may not be able to get it now."

"My dear little girl," said the giraffe somewhat pompously. "It is never in-between-meals for a giraffe. Run off, there's a dear. Cake, I have heard of, but never eaten."

Susie ran off to the kitchen. Cook, fortunately, was in the garden and Susie was able to help

herself to an entire large lemon - flavored layer cake. Carrying this carefully she made her way back to the living room and presented it to her new friend.

The giraffe ate the whole cake gracefully, making no noise at all, or mess, and then the two played such games as Everlasting, Tinker Toys, and Old Maid. Susie also read aloud *Little Black Sambo*, but for some reason Gloria did not care for it. "An unlikely tale," was her comment.

Days passed in this pleasant and interesting manner. Susie was very happy with her new playmate, and her mother and father were both pleased that Susie seemed so content in the big new house after all.

4. Susie *meant* not to say anything about her friend the giraffe, but she could not keep such an enormous secret. She had to tell her mother and father. But whenever she tried to tell them about Gloria, they just shushed her up. And when she persisted and said, "Daddy, why won't you come into the living room and see our nice giraffe?" he gently but firmly said, "Susie dear, we have had just about enough concerning the giraffe. There is no use running a good joke into the ground, is there?"

5. So no one but Susie knew about the giraffe in the living room. Susie's mother and father rarely went into that part of the house, preferring their little library den upstairs. And when the maid cleaned up, she never looked behind the rubber plant, which was where Gloria stayed most of the time.

So every afternoon Susie played quietly with her friend, Gloria. And every evening, Gloria stepped out the French window for a stroll. The next day Gloria would tell Susie her adventures, and Susie would tell Gloria hers. They were very close friends. But this happy state of affairs came to an abrupt end one day.

It happened that on this day, after school, Susie rushed into the living room to play with Gloria, only to find that her mother was there with all the ladies of the Adelphe Delphie Club. Ladies talk filled the air and ladies' high shrill laughter.

What about Gloria, wondered Susie.

Now no giraffe that has the sense to escape from a zoo is going to let herself be caught by a whole lot of laughing, talking ladies. Susie saw with relief that Gloria had hidden herself behind the enormous rubber plant again, though recklessly she stuck her ears and nose out, sizing up what there was to eat, no doubt.

Susie's mother happened to be telling the story of Susie saying, "This is a nice room for giraffes."

The ladies all laughed hard at this. One lady,

gasping for breath (she happened to be the lady sitting nearest to the rubber plant) said, "I declare, Mrs. Hapgood. I don't know whether it is the story or what — perhaps it is living so close to the zoo — but I would say there is the very aroma of a giraffe in this lovely living room of yours."

With this comment, all the ladies screamed with laughter. There was one lady there, she was the one seated opposite to the rubber plant, who had not been paying much attention to the conversation. Her mind had been speculating on whether she should take the bus or the trolley home, or whether Mrs. Pike would drive her home. She heard the word "giraffe" spoken, nevertheless, and suddenly she nearly dropped her cup of tea. Her eyesight was not very good and she did not have her glasses on, but she could have sworn that, behind the rubber plant, there was a giraffe, at least the head and ears of one.

6. Probably, she decided, after her first start was over, it is just a giraffe head mounted on the wall.

She said, "That is a fine specimen of giraffe behind the rubber plant." Laughing hysterically, all the ladies turned their heads in that direction; but they saw nothing, for naturally Gloria had the sense to pull in her neck.

The lady opposite the rubber plant blushed and hung her head, turning pink with mortification that she had made such a social blunder; but Mrs. Hapgood tried to put her at her ease with another juicy bonbon.

7. In the general confusion Susie managed to slip her friend a quite large slice of cake, and even some caviar canapés, which, from the smacking noises, she could tell Gloria enjoyed immensely. The only thing was that they seemed to give Gloria such an appetite she could not resist chewing the flowers off the hat of the lady nearest by. Susie would have to reprove Gloria for this, when the company left.

This happened much sooner than Susie's mother had expected. First there was a little grown-up conversation.

Mrs. Laketrout said, "I am sure you will not mind living close to the zoo. We thought we were going to be too close to the horse stables, being right opposite them, but we don't mind it at all. Not at all. Only the flies, that's all."

"But I..I am allergic to all animals," said Mrs. Pike. And with a violent sneeze, she gathered together her gloves. And before you could say "Benevolent breezes," out they all fled, promising to come again soon, oh, very soon. Outside, their laughter could be heard as they burst into the fresh air, in relief.

"Well, I never," said Susie's mother, and she went upstairs to have a consultation with her husband.

"Phew!" said the giraffe. "Narrow escape." Then darkness having stolen over the room, she said, "Well, *au revoir*. Out for my nightly stroll. See you tomorrow. Leave anything you can find to eat behind the rubber plant."

With this, putting on a little hat she had picked off the head of one of the ladies of the Adelpha Delphies and tilting it at a becoming angle, she departed from the big room, via the French window.

(continued in Lesson 47)

LESSON 47

Purpose: to teach pupils to make inferences.

Suggested Procedure: 1. Continue as in the previous lesson using Sections 8 to 13 of "A Nice Room for Giraffes."

Suggested questions:

Section 8	Why is Gloria worried? Will she be safe now?
Section 9	Why did the zoo man feel silly? Who should have felt embarrassed?
Section 10	Why did the family just sit and wait when they heard Gloria? Why was it more comfortable to consider the problem in the living room?
Section 11	How did Mr. Hapgood feel now? Why does Gloria wish he would phone?
Section 12	Whose fault was it that Gloria ran away? Did she enjoy her freedom? What part of being free was most important to her?
Section 13	Why did Mr. Hapgood volunteer to help Gloria? Why did Mr. and Mrs. Hapgood agree to have Gloria back every Saturday?

2. Discuss the make-believe elements of the story.

Narrative:

A NICE ROOM FOR GIRAFFES (continued)

8. Susie watched Gloria from the window, waving after her. She saw that her friend turned toward the zoo.

"Probably goes back to say hello to everyone," thought Susie, "once the zoo is all closed up and the zoo men aren't around."

Then, in the twilight, Susie sat down to think of the extraordinary good luck that had befallen her, having a real giraffe in the house. She had not been sitting long when her mother called. "Susie, dinner!"

At the same moment the French window swung

in and the giraffe, looking very distracted, her head awry, said "Hurry, hide me. Zebe says they're on my trail." Trembling at the knees, she sat down in back of the rubber plant with a despairing look in her eyes.

"They won't find you here," said Susie consolingly. "No one would think of looking for you here."

9. "Oh, yes, they might," said Gloria almost tearfully. "Zebe said a lady, I think it was the allergic one who just left here, was strolling

by his pen with her friend and she said, 'Oh, look, the giraffe is missing. Do you think . . .' The worst of it is it happens to be *her* hat that I borrowed. Not only will I be recaptured, but I'll be put in the clink for stealing, that's what.'

"Oh, dear," said Susie sympathetically, while, from the dining room, her mother called again, more strongly, "Susie! Dinner."

"Do you want to hide in my room?" asked Susie. But a great commotion outside did not leave them time for answers and deliberation.

"They're here," groaned Gloria.

"Come," said Susie.

Fortunately they met no one on the stairs and made their way to Susie's bedroom unnoticed. The living room downstairs may have been a nice room for a giraffe, but Susie's little bedroom certainly was not. Gloria filled every inch of it. She could not turn around and she even stepped on Becky. Susie rescued Becky and then rushed downstairs to dinner.

But dinner was not going on. Zoo men were all over the downstairs of the house.

"Impossible!" Susie's mother was saying, outraged. "There certainly could not be anything as large as a giraffe in the house without our knowing it."

Mr. Hapgood patted his wife's arm. Then he turned to the zoo men. "Certainly not. No giraffe in *our* house," he repeated, and he acted as insulted as though he had been accused of harboring spies. And tucking his napkin in his collar, he sat down at the dining-room table and started carving the roast, as though the rude men had already left — which, sheepishly, they presently did.

Susie could not help giving a small squeal of delight. Gloria was safe after all, she thought.

10. And that was what Gloria, upstairs, also thought. She heard the door slam and the sound of footsteps clapping forlornly up the street in the cool October air, and losing all sight of caution, she gave a long triumphant maw, a sound that giraffes make when they are happy.

Susie's father turned pale. He laid down the carving knife and fork. He said, "Juliana, did you hear that?"

"Yes, indeed," said his wife grimly. "And it was not Susie." Susie said nothing.

They all sat there listening for what next. Presently the dining-room doorway was filled with the tall and graceful form of the visiting giraffe. A grateful smile was on her face and in her soft eyes.

"Thank you for saving me," she said to break the ice. She had not really meant to come into the dining room. But, not having had her usual taste of

the sycamore trees in the park, she was hungry. So naturally she had followed her nose, and here she was!

The cat was out of the bag now, all right. Susie ran to her giraffe friend and enfolded her right foreleg. She said, "Daddy, I told you there was a giraffe in the living room, and you wouldn't listen. This is Gloria, my friend."

When Mrs. Hapgood had recovered from the great shock, and a semblance of order had been restored, the giraffe placidly ate up a stalk of celery, a handful of radishes which made her cough, and a few ripe olives which she really loved. She said she was especially fond of odd foods.

Dinner for the regular family was, of course, postponed. All including the dumbfounded maid and cook, adjourned to the living room where they might more comfortably consider the matter.

11. Susie's father's first impulse was to phone the zoo authorities at once to come and get their giraffe. He even picked up the receiver, and this was a tense moment for Gloria and Susie. Then he put it down again. On second thought he was loath to appear so foolish in the eyes of the zoo men, especially when he learned that the giraffe had been here at least a week, if not longer. Imagine a giraffe in your living room and only Susie knowing it. It would be very difficult to convince the zoo people of that, and even the police, he thought.

While all the deliberation was going on Gloria was standing in the middle of the room, occasionally nuzzling the cold candelabra. If the truth were known, she suddenly felt a homesick feeling for her pen.

This evening at the zoo, in the short time she had been there, she had observed that many fine improvements had been made in her pen. A branch of the swift-running brook had been steered through it, and there was a tasty dish of something in case she should come back. It looked inviting. Or perhaps they were setting up all these improvements for her successor. She had heard a child's voice calling out in the dusk, "What, no giraffe?" And the zoo man had answered, "We'll be having a new one soon. Other one just walked off." If they did get a successor, she would have no place she could really call her own. She felt rather jealous. She was used to being the one and only giraffe. She cleared her throat and said she would like to make her position known.

12. "The truth of the matter is," she said in low and gentle tones, "I never had dreamed of running off. But one day the door to my pen was not closed properly. Nuzzling against it, scratching my nose, what ho! out I found myself! It was as simple as that. Then, naturally, there was nothing to do but go away." Gloria looked around to make sure that the attention of all was being held. Seeing that it definitely was, she continued.

"One thing animals in a zoo always dream about, they dream about the day they will be free. But, for an animal, actually 'free' is not as pleasant as in one's dreams, because it is so hard to find something to eat and a place to sleep. If I had not seen this open window here, I don't know where I would have slept these zippy October evenings."

"I'd as lief go back, but every time I've been over t' the zoo, my door's locked. I don't want to get caught and be sent back. I'd like to get back in my pen and have it seem as though I'd never been away at all, merely overlooked," she said.

Her audience nodded understandingly.

"I wonder if, that is *if*, you understand, I do go back to the zoo, may I be allowed to come back once a week, say, to visit Susie?"

Mr. and Mrs. Hapgood were at a loss what to say. There was an awkward silence which Mr. Hapgood relieved by saying, "I shall go over to the zoo and reconnoiter. If I whistle low three times, outside the window, all of you come out and follow me."

"But shall I be able to come back once a week for tea with Susie?" insisted Gloria, hanging back now that the plan was about to be put into effect.

13. "Well . . ." hesitated Mr. Hapgood.

"Because, if not," said Gloria, "I think I won't go back. If you folks don't want me here, I'll go somewhere else," she blustered. This was all just big talk, for naturally now that her wonderful hideout in the living room of Mr. and Mrs. Hapgood had been discovered, she had no more idea than you or I where else she might possibly go.

"All right, then," agreed Mr. and Mrs. Hapgood without much enthusiasm. "You may return here every Saturday afternoon for tea with Susie."

Susie screamed with joy.

"Well, I'll be back as soon as I can," said Mr. Hapgood, not even waiting to put on his hat. "Keep the shades pulled down, the lights out, and don't answer the doorbell until I get back." And out he went.

Mrs. Hapgood said graciously, "I am not at all certain how to entertain a giraffe. But if you would like a little march music, or to play Blind-Man's Buff, until the return of my husband I should be very happy to oblige."

Gloria said, "Leapfrog." But there was time only for one or two leaps before three low whistles were heard outside, and they had to file out.

"Hurry," said Mr. Hapgood. "Gloria's door is open. The men have not yet returned, they are following a false lead in Derby, I hear. There's only one old keeper ("That's Sam," interrupted Gloria), and now's the time to get Gloria back."

So up the street they went. Only one person, an elderly gentleman with a malacca cane, saw them, and he didn't believe his eyes. So the return of Gloria was achieved without any mishap at all.

There were tears, of course, on the part of both Susie and Gloria. But the prospect of a party together every Saturday afternoon made parting easier.

After that, every Saturday afternoon at three o'clock, arrangements having been made with the head man of the zoo, Gloria arrived for her hour or so with Susie. The two grew to be staunch friends, Susie saving lollipops for Gloria, and Gloria bringing Susie wild tales of her childhood in the veldt.

Eleanor Estes

LESSON 48

Purpose: to encourage pupils to give careful attention when their classmates are speaking.

- Suggested Procedure:**
1. Discuss with the pupils the importance of listening closely to contributions made by classmates. (But first be sure it is important in *your* classroom!)
 2. Develop a list of classroom situations in which pupils learn by listening to classmates.
 3. Bring out the responsibility this places on the speaker. Develop a list of guiding rules for speakers.
 4. Have the pupils read to the class the poems prepared in Interpretation Lesson 76. Have the listeners evaluate the speaker's presentation.
 5. Question the listeners to check their understanding of the poems.
 6. Have each pupil choose for reading to the class, a composition he has written recently. Proceed as above.
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LESSON 49

Purpose: to teach pupils to follow directions given by a classmate.

- Suggested Procedure:**
1. Have each pupil prepare (in a previous period) directions for a simple indoor game.
 2. Have each pupil, using his prepared directions as a guide, tell his classmates how to play the game.
 3. Have the class follow the directions as given. If there are difficulties resulting from poor listening, review "following directions" as presented in Lessons 39 and 40. If, on the other hand, difficulties arise from poor directions, guide the pupils in questioning to have the directions clarified.
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LESSON 50

Purpose: to teach pupils to follow directions when they are given by a classmate.

- Suggested Procedure:**
1. Proceed as in the previous lesson but let the directions be impromptu.

Suggested topics:

1. How to cut out a snowflake.
2. How to do up a jacket zipper.
3. Drawing a clown's face.
4. Simple mental arithmetic problems. (Add 2 and 1, double the answer, subtract 2, add 3, etc.)

2. Have pupils give directions for walking to various familiar buildings (post office, store, restaurant, etc.) from the school. Have their classmates listen and check the accuracy of the directions.

LESSON 51

Purpose: to teach pupils to recognize that intonation affects meaning.

Suggested Procedure: 1. Say gaily, "And that was the end of Mr. Mouse!"

Ask the pupils how they think you felt about Mr. Mouse. Have them explain their opinion.

2. Say very dolefully, "And that was the end of Mr. Mouse."

Proceed as above.

3. Point out to the pupils that you said exactly the same words each time. Ask what showed the change in meaning.

4. Tell the pupils that the way in which we read a story affects the meaning. Tell them that you will read the endings of several stories in different ways. Instruct them to listen for the changes in meaning.

Read the following as indicated.

a) I don't know what *they* did. I went home.

I don't know *what* they did. I went home.

I don't *know* what they did. I went home.

b) They *were* too small!

They were *too* small.

c) Father went to the cupboard and brought out his heavy coat and went out into the night to look for the lost jacket. (Father is (i) angry, (ii) resigned, (iii) disgusted.)

d) "Your dad won't be back in camp for about three more days," said Mike.

"Your *dad* won't be back in camp for about three more days," said Mike.

LESSON 52

Purpose: to teach pupils to recognize cause-effect relationships.

Suggested Procedure: 1. Remind the pupils that in a story, often one event causes the next one. Tell them that when they are reading or listening they should always think about *why* things happen the way they do.

2. Read "How the Camel Got His Proud Look" in sections as indicated. Use questions such as the following to bring out the cause-effect relationships.

Section 1

What made the camel complain?

What were the results of his complaining?

How did he feel?

Section 2

What was his next cause for complaint?
 What did the Lord of Heaven do for him?
 What was the result?

Section 3

Did his next complaint get results?
 Why not?

Section 4

Why did the camel ask for a proud look?
 Did it have the effect he wanted?

Narrative:

HOW THE CAMEL GOT HIS PROUD LOOK

1. When the Lord of Heaven created the camel he looked very much like other animals. One day he started to walk out upon the desert and found that his feet sank into the sand, and he made little progress. So he returned to the Lord of Heaven and complained, "I long to live upon the beautiful desert, but my four small feet sink down into the sand like sticks. I pray you, make them so they will carry me over the desert."

So the Lord of Heaven reshaped the camel's feet and made them large and flat. Then the camel returned to the desert and *plop-plopped* over the sand with the greatest of ease. He walked proudly, for he was much pleased with himself.

2. He had not gone far, however, when he was overcome with hunger and thirst. He turned round, and *plop-plopped* back again. He went to the Lord of Heaven a second time and said:

"My feet carry me over the desert with the greatest ease. But I can go only a short distance when I am overcome with hunger and thirst. I pray you, change my body so I can carry enough food and drink for many days."

The Lord of Heaven laughed good-naturedly. Then he reshaped the camel again, and back he went to the desert. He found that he could carry food and drink for many days. But whenever he met other animals they stood and laughed and laughed, and cried out:

"See his humps and lumps, and his pancake feet!"

3. This hurt the pride of the camel. He hastened back to the Lord of Heaven a third time, and complained:

"Wherever I go the other animals stand about and laugh and cry, 'See his humps, and his lumps, and his pancake feet!' I pray you, change me back to the form I had at first."

The Lord of Heaven replied, "That, even I, cannot do."

4. Then the camel went away, and thought and thought. At last he returned for the fourth time to the Lord of Heaven and said, "I ask but one thing more. Give me a superior look. Then I shall gaze down upon the other animals of your creation and make them believe they are inferior to me."

The Lord of Heaven laughed heartily. He gave the camel's chin an upward shove. Then he pushed the nose back a trifle so that the camel looked as if he smelled something most unpleasant. Then off into the desert the camel *plop-plopped* on his large pancake feet. He carried his humps and his lumps proudly.

Soon he met other animals. He sniffed and looked down his nose at them with large and glassy eyes. And to this day, all animals, including men, shrink before the disdainful look of the camel.

Berta Metzger

LESSON 53

Purpose: to teach children to recognize cause-effect relationships.

Suggested Procedure: 1. Recall that in "How the Camel Got His Proud Look" each thing that happened was the result of another. Instruct them to listen as you read today's story and find how one situation caused another.

2. Read "A Hundred Crowns For a Song" in two parts as shown

Ask questions such as the following:

Section 1

What made the rich man unhappy?
Why can't he sleep?
Why was the cobbler glad to see the rich man come into his shop?
How did the rich man's gift make the cobbler feel?

Section 2

What effect did the money have on the cobbler? How do you know?
What did he decide to do? Why?
Why did the rich man give the cobbler the money?

3. Have the pupils consider the last sentence of the first paragraph and decide upon the reason for this.

Narrative:

A HUNDRED CROWNS FOR A SONG

1. In old Paris, very rich people and quite poor people used to stay close by each other. Up one stair might be living a very rich man, maybe a nobleman; up two stairs a man not quite so rich; up three stairs a man who had not very much money. The higher up you went the poorer the people you found: the more stairs, the less money.

The lowest floor of all, just a little below the street, was another cheap place where poor folk could stay. It was on this low floor that a cobbler used to live and make and mend shoes and sing songs. For he was a very happy cobbler, and went on singing all day long, and keeping time with his hammer or his needle.

Up one stair, on what is called the first floor, lived a very rich man, so rich that he did not know how much money he had — so rich that he could not sleep at nights for trying to find out how much money he had, and if it were quite safe.

Everybody knows that it is easier to sleep in the morning than at night. So nobody will wonder when I say that this rich man lay awake all night and always fell asleep in the morning. But no sooner did he fall asleep than he was wakened again. It was not his money that wakened him this time — it was the cobbler.

Every morning, just as the daylight was coming in, the rich man fell asleep; and at the

same moment the cobbler awoke, and in almost no time was sitting at his door sewing away, and singing like a lark.

The rich man went to a friend and said, "I can't sleep at night for thinking of my money, and I can't sleep in the morning for listening to that cobbler's singing. What am I to do?" This friend was a wise man, and told him of a plan.

Next forenoon, while the cobbler was singing away as usual, the rich man came down the four steps that led from the pavement to the cobbler's door.

"Now here's a fine job," thought the happy cobbler. "He's going to get me to make a grand pair of boots, and won't he pay me well!"

But the rich man did not want boots or anything: he had come to give, not to get. In his hand he had a leather bag filled with something that jingled.

"Here, cobbler," said the rich man, "I have brought you a present of a hundred crowns."

"A hundred crowns!" cried the cobbler; "but I've done nothing. Why do you give me this money?"

"Oh, it's because you're always so happy."

"And you'll never ask them back?"

"Never."

"Nor bring lawyers about it, and put me in prison."

"No, no. Why should I?"

"Well, then, I'll take the money, and I thank you very, very much."

2. When the rich man had gone the cobbler opened the bag, and was just going to pour out the money into his leather apron to count how much it was, when he saw a man in the street looking at him.

This would never do, so the cobbler went into the darkest part of his house and counted — *One hundred crowns*. He had never seen so much money in his life before, but somehow he did not feel so happy as he felt he ought to.

Just then his wife came in quietly, and gave the poor cobbler such a fright that he lost his temper and scolded her, a thing he had not done for years.

Next he hid the bag below the pillow of the bed, because he could see that place from the door where he worked. But by and by he began to think that if he could see it from the door, so could other people. So he went and changed the bag to the bottom of the bed.

Two or three times every hour he went in to see that the bag was all right. His wife wanted to know what was the matter with the bed; but he told her to mind her own business, which was a very foolish thing to say, for making the bed was just what was her business.

Next time his wife was not looking he slipped the bag into the bottom of an old box, and from that time right on he kept changing it about from place to place whenever he got a chance. If he had told his wife it would not have been so bad, but he was afraid of even her.

Next morning the rich man fell asleep as usual, and was not disturbed by the cobbler's song. The next morning was the same, and the next, and the next.

Everybody noticed what a change had come over the cobbler. He no longer sang. He did little work, for he was always running out and in to see if his money was all right; and he was very unhappy.

On the sixth day he made up his mind what to do. I think he talked it over with his wife at last but I am not sure. Anyway, he went up his four steps, and then up the one stair that led to the rich man's room.

When he had entered, he went up to the table and laid down the bag, and said, "Sir, here are your hundred crowns; give me back my song."

Next morning things were as bad as ever for the poor rich man, who had to remove, they say, to another part of Paris where the cobblers are not so happy.

La Fontaine

LESSON 54

Purpose: to teach pupils to note details as they read.

Suggested Procedure: 1. Discuss the importance of listening accurately when someone is giving a report in science or social studies.

2. Tell the pupils that you will read a selection that has many details and that they are to note and remember the important ones.

3. Read the selection "The Story of Light" in sections. After each section have the pupils recall as many of the details as they can.

4. If pupils omit any important details have them listen again as you reread the selection. Use this as a check on their listening to classmates. Details which have already been given should not be repeated.

Selection:

THE STORY OF LIGHT

1. Long ago there were no lamps. There were only stars shining in the darkness. There was only the moon to light the way at night.

Then cave men discovered fire, so the first lamp was a burning stick, pulled from the flames and fixed up in a dim cave.

Perhaps one day a spark from the fire fell on to a rock, where fat from a roasted animal had dripped. The burning fat gave a brighter glow than the stick had given. So men made the first oil lamp, by pouring oil into a shell or a hollow stone. Soon they added wicks of grass, which burned more slowly and kept a steadier flame. And when men learned to make pots of clay, they made little bowls for the oil.

For hundreds and hundreds of years lamps were very much like this. People did not worry about making them better. Day was meant for work, they thought, and night was meant for sleep. So they were quite happy to go to bed at sunset.

2. But at some time during those years men began to make candles. They dipped a wick of rag or rope into melted fat or bees-wax, and hung it up to cool and harden.

Some people gathered rushes from the rivers, and dried them and peeled them and coated them with wax. Then they fixed them in little stands, and the rush lights burned for an hour or more.

It was soon found that plaited cotton made a good wick, so more and more people started using candles. Rich people stood them in beautiful candlesticks, or fixed twenty or more in wonderful glass holders hanging from the ceiling.

3. Then lamps began to improve, and to take the place of candles. Their shape was changed, and the wick was taken up through a tube, to

shed its light into a glass chimney. This kept the wind from the flame and gave a much brighter light.

One day a man called William Murdoch, who worked in a coal mine, began experimenting with the gas which came from coal. He filled a kettle with burning coal and fixed a metal case over the spout. The gas given off by the coal was collected in the case. Then he made a gas lantern to light his way at night. Soon he built a tiny gas-works where he made gas to light his cottage. People were amazed to see the lights in his windows, but it was still many years before their own streets and houses were lit by gas.

About the same time one or two scientists in different parts of the world were making experiments with electricity, which they found gave a stronger, brighter light even than gas. Although electricity could be used for street lighting, it was thought at first to be too strong for use in houses. Then two men — Swan and Edison — made small glass globes, each of which contained a tiny thread of carbon which gave light when electricity passed through it.

So, after that, people were able to light up their homes just by pressing a switch on the wall. They could see to read and work and play all night long if they wished.

Yet there are still people in different parts of the world who have never heard of electric light or gas, or even oil lamps. There are people who light their huts with chips of pine wood or the bark of oily nuts. There are people who thread wicks through dead birds, or get a bright glow from burning fish.

There are still people who have only the stars to shine in the darkness, and only the moon to light their way at night. For the story of light has not yet ended.

Phyllis Flowerdew

LESSON 55

Purpose: to teach pupils to note details.

Suggested Procedure: 1. In a brief discussion, stress with the pupils the importance of listening attentively to details when learning about a new subject.

2. Tell the pupils that the selection they will listen to includes many strange and surprising details. Instruct them to listen closely and decide why this will be so. Read Section 1 of "A Visit to the Moon."
3. Question the pupils about the details in Section 1 and have them predict the content of the story.
4. Read each succeeding section and ask questions such as the following:

Section 2	Describe de Bergerac's method of travel. What changes took place when he got to the moon? What did he see?
Section 3	What was done with de Bergerac? Describe each of the languages.
Section 4	What did de Bergerac tell you about the man who became his helper? Describe the eating customs on the moon.
Section 5	Describe the houses.
Section 6	What do their books remind you of? Why? Where did the traveller land on his return to earth?

Narrative:

A VISIT TO THE MOON

1. All through the ages people have been curious about the moon. All through the ages they have asked unanswered questions about it.

Are there living creatures on the moon? What are they like? How do they live? Can they see our earth spinning in the heavens? Do they ask each other questions about us?

And because no one yet has been able to give satisfactory answers, there have always been stories of imaginary journeys to the moon, and no doubt there always will be, until some clever scientist actually reaches it and comes back to earth to tell us the truth.

This is a make-believe story about a trip to the moon written just for fun perhaps — by a Frenchman, Cyrano de Bergerac, in 1648. His words have been changed, and a great many left out, for if you were to read the book itself you would find it very difficult, even in English.

2. "For many days," he says, "I rose early and collected dew from the grass and the flowers, storing it in the shade in little bottles. When I had a large number of bottles I tried them about myself and stood out in a field. The heat from the sun drew up the dew and I found myself rising, rising into the air. So it was that I was able to journey to the moon, where I landed somewhat suddenly in

a vast flower-strewn forest.

"I untied the bottles and walked forward. I was in the land of the moon. What should I find?

"Certainly I found beauty everywhere, for birds sang in the trees, and every leaf seemed to echo their songs. All weariness left me. My cheeks grew warm and rosy. My thinning hair became thick, and new blood seemed to rush through my veins, making me feel at least fourteen years younger.

"I saw no sign of any inhabitants until I had walked for about ten minutes, when I suddenly came face to face with two enormous animals. One stood staring down at me, but the other disappeared, returning almost at once with seven or eight hundred of the same kind, all of which surrounded me, staring and gaping as if I were indeed the strangest creature they had ever seen.

3. "I could not, of course, understand their language, but I guessed from their sounds and movements that they were saying,

'What is it? It cannot be one of us, for it walks on two legs.'

"Then as I looked more closely, I saw that they were men — gigantic men — and, reminding myself that our own babies walk on four legs until we teach them otherwise, I wondered if, perhaps,

that was the natural way to walk, and it was we of the earth who were strange.

"The giant who had found me carried me off to the town, where he took me to his home, put me in a cage, and charged his friends money if they wished to see me. He tied a rope round my neck, and pulled it now and then to make me dance and jump and amuse the company.

"What a queer little creature,' everyone seemed to say. 'He's clever too. I wonder what he is and where he came from.'

"Actually I was more clever than they knew, for I soon began to learn their language, of which I found there were two kinds — one for the nobles and one for the common people. The language of the nobles was easy to learn, for it was simply different notes of music, and when their voices were tired they could carry on the conversation with lutes or other musical instruments. When twenty or thirty men met together to discuss learned things, the result was indeed beautiful — notes, phrases of music and snatches of tunes mingling together in a most harmonious concert.

"The language of the ordinary people was quite different, and was not speech but movement. A movement of a finger, of a hand, of an ear, of a lip, of an arm, of a cheek meant a whole sentence. Other movements meant single words — a stamp of the foot, a wrinkle of the forehead, a shiver of a muscle, and in this way they 'spoke' so quickly to see a man talking was more like watching him tremble.

4. "Fortunately for me there was a man in the town who had been born on the sun, and who had travelled upon the earth. Thus, in addition to other languages, he could speak Greek, and as I too had studied Greek, we were able to speak to each other, and he was of great assistance to me.

"I am very hungry,' I said to him. 'Do you think I could have a meal?'

"Certainly,' he replied. 'I will arrange it.'

"He spoke to the man of the house, and I was taken out of the cage and led to a magnificent hall where a servant asked me what I would like.

"Soup first, if you please,' I replied. At once a wonderful smell of soup stole through the air, and I waited eagerly. After a while, as the soup had not yet appeared, I stood up to go and find it, but the man of the sun said,

"Where are you going? Why don't you finish your soup?'

"Finish it?' I cried. 'I have yet to receive the soup and begin upon it.'

"Oh,' replied the man of the sun, 'of course you do not understand the customs here. You see, people on the moon live only on the smell of food. When meat is cooked, its vapour is stored in a jar.

So there are jars of fruit, vegetables — all sorts of things — and the smells are let out a little at a time as they are required.'

"It seems to me a most unsatisfactory way of eating,' I answered; but after about a quarter of an hour, when I had smelled several courses, I found that I was no longer hungry. Then I remembered that cooks on the earth, though they eat little themselves, are often fatter than other people. Perhaps this is because they draw more nourishment from the smells of cooking than ordinary people do from eating.

5. "Although for most of the time I was kept in the cage at the house of the man who had found me, there were occasions when I was taken to other places. Once I was taken to the King's palace, where his most learned doctors examined me, and where the Queen's ladies spent hours on all four watching me and taking great delight in every move I made.

"I found that there were two kinds of house on the moon. One kind was built of very light wood and stood on four wheels. Sails were fixed to the roof, and when the people wanted a holiday they spread the sails and sailed away.

"The other type of house could not travel, but could move up and down on a great screw which passed from roof to floor. The house had a large pit beneath it, so that in winter it could be screwed below the ground for warmth, but in summer it could be raised again into the fresh, warm air.

6. "One day the man of the sun came to my cage and pushed something through the bars, saying,

"Here are two books for you to read.'

"Books!' I answered. 'They are very strange books,' for they were more like small boxes. One appeared to be cut from a diamond, and the other from a single pearl.

"When I raised the lids I saw no pages or printed words, but instead, a number of tiny springs.

"These are more like clocks than books,' I thought, and I wondered how to read them. Just then I touched one of the springs, and at once I heard a man's voice speaking in the music-language of the moon.

"This is most unusual,' I said to myself. 'A man needs ears, not eyes, for reading in this land, and since there is nothing to learn, then even the smallest children are able to read without effort. How clever they must be by the time they grow to manhood.'

Cyrano de Bergerac's story is very long, but it tells how, at last, he dropped through space and back on to the earth, where he suddenly found

himself lying on a hill in Italy.

mind was full of my voyage to the moon."

"I inquired when a ship would leave for France," he writes, and when I had embarked, my

Phyllis Flowerdew

LESSON 56

Purpose: to teach pupils to make an outline as they listen.

- Suggested Procedure:**
1. Recall that in a previous lesson pupils had filled in an outline after listening to a selection. Discuss the value of this in keeping records.
 2. Have the pupils turn to Practice Book page 85 (top) and study the outline form. Tell them that the three main headings name three important things they learned about in "The Story of Light." (Lesson 54)
 3. Instruct them to listen as you reread "The Story of Light." Remind them to keep the outline headings in mind so that they can complete the outline later.
 4. Have the pupils fill in as much of the outline as they can.
 5. Reread each section and have the pupils listen to check or complete their outlines.

LESSON 57

Purpose: to teach pupils to make an outline as they listen.

- Suggested Procedure:**
1. Review briefly the ideas presented in the previous lesson.
 2. Have the pupils study the second outline form on Practice Book page 85 (bottom).
 3. Ask them to identify the selection being outlined and write in the title.
 4. Reread the selection, "A Visit to the Moon." (Lesson 55)
 5. Proceed as in the previous lesson.

LESSON 58

Purpose: to teach pupils to recognize time relationships.

- Suggested Procedure:**
1. Read Section 1 of "In the Beginning."
 2. Have the pupils construct a very crude time line on the classroom floor. (A line 25 feet long would give 1 foot per 2,000,000 years. $1/8''$ could then represent approximately 20,000 years.) Your purpose will be to impress upon the pupils the tremendous length of time involved.
 3. Have the words "flashback" and "prehistoric" defined.

4. Read Section 2. Ask the pupils to find out when man first learned about the ancient horse that was no bigger than a fox. Discuss the purpose served by the bone-digging in contributing to our knowledge of prehistoric times.
5. Read Section 3. Have the pupils note the length of time before two more discoveries were made. Discuss the reason for there being three sets of bones found in such a short time when none had ever been found before.
6. Have the term "fossil" defined.

Selection:

IN THE BEGINNING

1. It was less than two million years ago, scientists tell us, that Man appeared upon the earth, but the horse was here long long before that — fifty million years ago!

He looked very different from today's horse. If we could do a flashback, as they do in motion pictures, and meet this prehistoric creature, we would not even recognize him. He was small as a fox and he had heavy pads under his toes. But instead of running like a fox with a long, smooth-flowing stride, he had a choppy up-down gait, more like a pig. His teeth, too, were piglike, and he nibbled on fern fronds, and lush jungly leaves, and small fruit.

2. If no living man ever saw this tiny horse, how do we know so much about him? Scientists literally dug up the facts, and that story is as exciting as a mystery thriller.

The man who stumbled upon the first clue was a brickmaker from Suffolk, England, named William Colchester. One day in the year 1838 he was digging clay and sand in his backyard when his spade upturned a tiny tooth. He could tell it was not a child's tooth, but he had no idea what creature it had belonged to. Being of a curious turn of mind, he sent the tooth off at once to the Geological Society in London.

Soon afterward an important member of the Society journeyed all the way to Suffolk to see Mr. Colchester. He, too, was puzzled by this tiny tooth. "Why not hire a bone-digger," he suggested, "a young boy to dig the earth in your yard? He might find more teeth; maybe jaws and skulls, too."

The brickmaker did take on a helper for a few pennies a week. The boy dug and dug and crumbled the clay and sifted the sand through his fingers and, sure enough, he came upon another clue. It was a piece of jaw this time, with a lone tooth attached.

Suddenly Mr. Colchester became more interested in bones than bricks. He went himself to London, carrying the strange fragment wrapped up as carefully as if he had found buried treasure — which in fact he had!

The scientists now were more baffled than ever. They called in Sir Richard Owen, an expert of prehistoric life. Sir Richard examined the structure of the jaw and the tiny tooth, and concluded they had once belonged to a monkey. Perhaps, he said, England had long ago been a jungle with monkey chattering and screaming in the trees. His opinion was discussed at length in the scientific journals of the day.

Newsmen, however, pooh-pooed the idea. They thought it more likely that gypsies travelling through England years before had lost one of the monkeys, and all that was left of his was a few bones to prove it.

3. The mystery began to unravel when a second jaw was found in southern England a few months later. Almost the whole set of teeth was intact, and with this new fossil Sir Richard discarded the monkey idea. He identified it as belonging to a small animal who lived on leaves, whose eyes were big for his size, and whose feet, he guessed, were hoofed. He gave him a long handle of a name — *Hyracotherium*.

Some thirty years later in our own southwest plains a similar fossil was discovered. This time it was American scientists who thought it had belonged to a monkey. But gradually they came to recognize that instead of a monkey it must have been a member of the *Hyracotherium* family. The Americans went a step further; they identified it as the miniature ancestor of the horse.

Marguerite Henry

LESSON 59

Purpose: to teach pupils to recognize time relationships.

Suggested Procedure: 1. Recall the ideas presented in the previous lesson. Review "time" words such as "prehistoric" and "flashback."

2. Tell the pupils that in this lesson you again want them to think about time. Tell them that the poem you are going to read is about a much shorter period of time than 50,000,000 years. Read the title and have the pupils tell how much time is involved.

3. Tell the pupils that each of the four seasons is described in the poem. Instruct them to listen for details in each verse that shows what time of year it is.

4. Read and talk about each verse.

5. Read the whole poem.

Poem:

JENNY'S FOUR SEASONS

When Autumn sighs among the trees,
And fallen leaves won't dance with him;
When puddles on the roadways freeze,
And black-eyed Susan's sight grows dim;
I wonder where the Summer's gone,
With long, long days to laugh and play;
I wonder where the Summer's gone,
I'd like it Summer every day.

When Winter whistles on the hill,
And melts his ice-cold flakes on me;
When walks to school are much too chill,
And boys with snowballs shout with glee;
I wonder where the Autumn's gone,
It's much too cold for me today;
I wonder where the Autumn's gone,
I'd like it Autumn every day.

When Spring throws rain about the street,
And crackling lightning hurts the sky;
When Mother scolds for muddy feet,
And skating rinks get sick and die;
I wonder where the Winter's gone,
In snowdrifts I would love to play;
I wonder where the Winter's gone,
I'd like it Winter every day.

When Summer scorches everything,
And all my friends have gone on trips;
When black-flies and mosquitoes sting
As if they carried tiny whips;
I wonder where the Spring has gone,
It's much too hot for me today;
I wonder where the Spring has gone,
I'd like it Springtime every day.

Paul T. Holliday

LESSON 60

Purpose: to encourage pupils to form sensory impressions.

- Suggested Procedure:**
1. Tell the pupils that authors can paint pictures with words. Instruct them to listen as you read to them and (a) try to picture a map and decide on the setting, and (b) picture the scene.
 2. Discuss the scene as pictured by the pupils. Ask them to give clues from the story which guided them. Have them note how different clues were interpreted. ("Everybody was excited" might have meant everybody was running hither and yon, or everybody was shouting and yelling, etc.) Encourage individual interpretations. (Pupils might call on their experience with "How the Camel Got His Proud Look".)
 3. Have the setting located on a wall map and the route pointed out.
 4. Proceed as above with Sections 2-4. Encourage pupils to note good descriptive phrases (for example, "made throats feel like sandpaper," "the burning desert," etc.).
 5. Discuss the effectiveness of the term "Ships of the Desert."

Narrative:

EAST TO WEST ON SHIPS OF THE DESERT

1. The camel yard buzzed with noise and confusion. The caravan was almost ready to leave Babylonia, in the Tigris-Euphrates Valley. Soon it would be on its way across the desert toward the Mediterranean coast and the land of Phoenicia.

Men shouted to one another and rushed about taking care of last-minute problems. Families and friends called out advice and good-bye. Everybody was excited. Everybody, that is, but the camels. They were quite disgusted. They made no secret of it, either. Every time another bundle was lifted onto their backs, they roared and bellowed and complained. And every time they got a chance, they took sly nips at the camel drivers. The business of getting a camel caravan loaded and started on its way wasn't easy.

2. Finally all the trade goods and all the food and water supplies were loaded, and the kneeling camels were ordered to get up. But one was stubborn. He had decided that his load was too heavy. Not one inch would he budge until something was done about it. The camel drivers yelled at him, kicked him, even whipped him. But Mr. Camel just knelt there, and it looked almost as though he were smiling to himself. Finally the camel drivers gave in. They lightened his load. Then slowly — very slowly — Mr. Camel got to his feet with a groan and started to walk. No, not walk — rock! From

side to side the camels swayed, tossing and pitching like sailboats in rough water. It was no wonder that they were called ships of the desert!

3. There weren't any highways for the caravans to follow. The men didn't have any maps, either. The caravan had left the Tigris-Euphrates Valley and was on its way to Phoenicia — with no road to follow, with no maps to guide it.

The camels weren't very happy about the bundles on their backs. But the Phoenicians would be! There were spices, perfumes, metals, ivory, precious stones, woolens — all sorts of exciting things from distant places. Other caravans had brought them to the Tigris-Euphrates Valley from far-away southern Arabia and from even farther-away India. Now they were being taken to the greatest trading center of those days — Phoenicia.

4. The journey was long and tiresome. Slowly the camels plodded across the burning desert. Sometimes the wind felt just as though it came straight from a red-hot furnace. The clouds of fine sand it raised made throats feel like sandpaper. How thirsty the travelers got! The leader had decided before the caravan started just how many miles were to be traveled each day. It all depended on how far apart the wells or springs were. Some-

times caravans had to travel as many as three days before reaching a well. Usually, though, there was plenty of water. It wasn't clear, fresh, sparkling water. Actually, it was most often salty and thick. But it was water just the same!

The men worried about being attacked by robbers. They worried about whether or not the wells they were counting on had dried up. They swatted at buzzing insects and tried to avoid the

little poisonous creatures of the desert. Under the blazing sun they yearned for the cool of evening. But when night came they felt cold, and they bundled up to keep warm.

Each day seemed exactly like the one before — hot and tiresome. And then one day seemed very different and wonderful. There was Phoenicia!

R. W. Cordier and E. B. Robert

LESSON 61

Purpose: to teach pupils to form sensory impressions.

- Suggested Procedure:**
1. Have the pupils recall the selection "In the Beginning," (Lesson 58). Review briefly the earlier discussion of methods used to learn about the world of long ago.
 2. Tell them that Marguerite Henry described the early horse and his world so that we could picture them. Reread Section 1.
 3. Discuss the clues which give us a clear picture. Pupils should note that the size and gait of the horse are compared to familiar things to give us a clearer understanding of what it was like. Descriptive words such as "choppy," "up-down," etc. should be mentioned.
 4. Comment that even when an author is just telling us "what happened" it is more interesting for us if we try to picture the events in our minds. Instruct them to try to see Mr. Colchester and his helper at work as you read Section 2.
 5. Talk briefly about the children's ideas of the events in Section 2.
 6. Direct attention to specific expressions by asking such questions as:
 - Why is the story compared to a mystery thriller?
 - Why was the boy called a "bone digger"?
 - How does the writer indicate Mr. Colchester was very pleased with his find?

LESSON 62

Purpose: to teach pupils to understand and enjoy picturesque language.

- Suggested Procedure:**
1. Reread "Jenny's Four Seasons," (Lesson 59).
 2. Recall the previous discussion of the clues to the time of year in each verse of the poem. Tell the pupils that the author had some very interesting ways of describing some of the things she noticed with each passing season. Instruct them to listen for interesting descriptions.

3. Read each verse of the poem and then talk about interesting language usage within it. Have the pupils tell why they think particular phrases are effective; for example: "crackling lightning burst the sky;" "skating rinks get sick and die;" "winter whistles;" "autumn sighs."

DO NOT, HOWEVER, OVERDO THE DISCUSSION.

4. Reread the entire poem.

LESSON 63

Purpose: to teach pupils to understand and enjoy picturesque language.

Suggested Procedure: 1. Tell the pupils that you are going to read them a story written in England. Read the title — "The Hare and the Hedgehog" — and have the animals identified. Tell them also that Walter de la Mare who wrote the story describes the English countryside as he tells the story.

2. Instruct them to listen as you read Section 1 and try to picture the hedgehog's home. Have them describe it.

3. Direct attention to the underlined phrases. You might read the first underlined sentence and have a pupil show what the hedgehog was doing; ask what is meant by "no nettles — no beetles;" read the third and have a pupil pantomime the hedgehog's walk.

4. Tell the pupils that they will be able to tell from the way you read the next part how the hare and the hedgehog feel toward each other. Instruct them to listen and pick out some of the words that told you how you should sound as you read this part of the story.

Read Section 2.

5. As in Section 1, direct attention to the underlined phrases. (Pupils may already have pointed them out.)

6. Have the pupils listen to Section 3 and note signs that the quarrel is continued.

7. Read the underlined phrases and have the pupils decide why they are appropriate.

8. Have the pupils listen and note how Mrs. Hedgehog feels about the race. Read Section 4. Ask the pupils what interesting words were used in this section.

9. Before reading Section 5 instruct the pupils to listen and decide (i) what the hare thinks of the hedgehog's running; and (ii) what the hedgehog thinks of the hare's running. Have them give words the author used to make the feeling clear.

10. Instruct the pupils to find a phrase to describe (i) the hare's racing, (ii) the hedgehog racing. Read Section 6.

11. Read Section 7. Ask: **How does the hare feel when he sees Mrs. Hedgehog? How do you know?**

12. Read Section 8. Then instruct the pupils to listen and picture the hare as you reread the underlined paragraph.

13. Discuss the last sentence.

Narrative:

THE HARE AND THE HEDGEHOG

1. Early one Sunday morning, when the cowslips or paigles were showing their first honey-sweet buds in the meadows and the broom was in bloom, a hedgehog came to his little door to have a look at the weather. He stood with arms akimbo, whistling a tune to himself — a tune no better and no worse than the tunes hedgehogs usually whistle to themselves on fine Sunday mornings. And as he whistled, the notion came into his head that, before turning in, and while his wife was washing and tidying up the children, he might take a little walk into the fields and see how the young nettles were getting on. For there was a tasty beetle that lived among the nettles; and no nettles — no beetles.

Off he went, following his own little private path into the fields. And as he came stepping along around a bush of blackthorn, its blossoming now over and its leaves showing green, he met a hare; and the hare by the same chance had come out early to have a look at his spring cabbages.

2. The hedgehog bowed and bade him a polite "Good morning." But the hare, who felt himself a particularly fine sleek gentleman in this Sunday sunshine, merely sneered at his greeting.

"And how comes it," he said, "that you happen to be out so early? I always supposed you were one of these night creepers."

"I am taking a walk, sir," said the hedgehog.

"A walk!" sniffed the hare. "I should have thought you would use those bandy little legs of yours to far better purpose."

This angered the hedgehog, for as his legs were crooked not by choice but by nature, he couldn't bear to have had made worse by any talk about them.

"You seem to suppose, sir," he said, bristling all over, "that you can do more with your legs than I do with mine. We both have four."

"Well, perhaps," said the hare, airily.

3. "See here, then," said the hedgehog, his beady eyes fixed on the hare, "I say you can't. Start fair, and I'd beat you in any race — nought to ninenpence. Ay, every time."

"A race, my dear Master Hedgehog!" said the hare, laying back his whiskers. "You must be beside yourself. It's crack-brained. It's childish. But still, what will you wager?"

"I'll lay a Golden Guinea to a Bottle of Brandy," said the hedgehog.

"Done!" said the hare. "Shake hands on it,

and we'll start at once."

"Ay, but not quite so fast," said the hedgehog. "I have had no breakfast yet. But if you will be here in half an hour's time, so will I."

The hare agreed, and at once indulged in a little frisky practice along the dewy green border of the field, while the hedgehog went shuffling home.

"He thinks a mighty deal of himself," thought the hedgehog on his way. "But we shall see what we shall see." When he reached home he bustled in and, casting a solemn look at his wife, said:

"My dear, I have need of you. In all haste. Leave everything and follow me at once into the fields."

4. "Why, what's going on?" says she.

"Well," said her husband, "I have bet the hare a Golden Guinea to a Bottle of Brandy that I'll beat him in a race, and you must come and see it."

"Heavens, husband!" Mrs. Hedgehog cried. "Are you daft? Are you gone crazy? You! And where's the guinea coming from?"

"Hold your tongue, woman," said the hedgehog. "There are things simple brains cannot understand. Leave all this fussing and titivating. The children can dry themselves; and you come along at once with me." So away they went together.

"Now," said the hedgehog, when they had reached the plough-land beyond the field which was sprouting with young green wheat, "listen to me, my dear. This is where the race is going to be. The hare is over there at the other end of the field. I am going to arrange that he shall start in that deep furrow, and that I shall start up there beside him in this one. But as soon as I have scrambled along a yard or two and he can't see me, I shall turn back. And what you, my dear, must do is this: When he comes out of his furrow there, you must be sitting puffing like a porpoise here. And when you see him you say, 'Ahah! so you've come at last?' Do you follow me, my dear?"

At first Mrs. Hedgehog was a little dense because she was so nervous, but she was amused at her husband's cunning, and gladly agreed at last to do what he said.

5. The hedgehog then went back to where he promised to meet the hare, and he said, "Here I am, you see; and very much the better, sir, for a good breakfast."

"Indeed," simpered the hare scornfully.

"How shall we run? Down or over; sideways, longways; two, three or four legs? It's all one to me."

"Well, to be quite candid with you," said the hedgehog, "let me say this. I have now and then watched you taking a gambol and disporting yourself with your friends in the evening, and a very dainty and pretty runner you are. But you never keep straight. You all go round and round, and round and round, scampering now this way, now that and chasing each other's scuts as if you were crazy. And as often as not you run uphill! But you can't run races like that. You must keep straight, you must begin in one place, go steadily on, and end in another."

6. "I could have told you that," said the hare angrily.

"Very well, then," said the hedgehog. "You shall keep to that furrow, and I'll keep to this."

And the hare, being a good deal quicker on his feet than he was in his wits, agreed.

"One! Two! Three! — and AWAY!" he shouted, and off he went like a little whirlwind up the field. But the hedgehog, after scuffling along a few yards, turned back and stayed quietly where he was.

7. When the hare came out of his furrow at the upper end of the field, the hedgehog's wife sat panting there as if she would never be able to recover her breath, and at sight of him she sighed out, "Ahah! sir, so you've come at last?"

The hare was shocked by her words. His ears trembled. His eyes bulged out of his head. "You've run it? You've run it!" he cried in astonishment. For she being so exactly like her husband, he never for a moment doubted that her husband she actually was.

"Ay," said she, "but I began to be afraid you must have gone lame."

"Lame!" said the hare, "lame! But there, what's one furrow? 'Every time,' was what you said. We'll try again."

8. Away once more he went, and he had never run faster. Yet when he came out of his furrow at the top of the field, there was the hedgehog! And the hedgehog laughed, and said: "Ahah! So here you are again! At last!" At this the hare could hardly contain himself for rage.

"Not enough! not enough!" he said. "Three for luck! Again, again!"

"As often as you please, my dear friend," said the hedgehog. "It's the long run that really counts."

Again, and again, and yet again the hare raced up and down the long furrow of the field, and every time he reached the top, and every time he reached the bottom, there was the hedgehog, as he thought, with his mocking, "Ahah! So here you are again! At last!"

But at length the hare could run no more. He lay panting and speechless; he was dead beat. Stretched out there, limp on the grass, his fur bedraggled, his eyes dim, his legs quaking, it looked as if he might fetch his last breath at any moment.

So Mrs. Hedgehog went off to the hare's house to fetch the Bottle of Brandy; and if it had not been the best brandy, the hare might never have run again.

News of the contest spread far and wide. From that day to this, never has there been a race to compare with it. And lucky it was for the hedgehog that he had the good sense to marry a wife like himself, and not a weasel, or a wombat, or a whale!

Walter de la Mare

LESSON 64

Purpose: to teach pupils to draw conclusions.

Suggested Procedure: 1. Read the selection "The American Quarter Horse." Before reading, instruct the pupils to listen and learn as much as they can about the horse.

2. Ask questions such as the following to lead pupils to form conclusions, or to support them.

For how long can a quarter horse race at top speed?

How long does it take him to reach top speed?
 How fast can he race?
 In what kind of races would he perform best?
 "Cowpony" is a nickname for the quarter horse. What
 evidence can you find that this is a name he has earned?
 (List evidence on the board as it is given.)

3. Reread the selection while the pupils listen to check and see if they have noted all the features which make the quarter horse a "cow pony."

Selection:

THE AMERICAN QUARTER HORSE

For a quarter of a mile he can burn up the track. He can beat a Thoroughbred. He can even outdash a motorcycle. From a standing start he can reach top speed in two leaps. This is the American Quarter Horse.

Where does he get this burst of power? His deep sloping shoulders and his strong legs provide the punch. . . . Although he is blocky, he is quick and nimble on his feet. As the saying goes, "he can spin on a dime."

His career began in early Virginia, when the colonists wanted a horse for work *and* play. . . . He helped clear the wilderness and farm the land, and after his work was done he competed in match racing, the favorite outdoor sport of the times.

After the English Thoroughbred was imported, however, Virginians lost interest in their compact runner because the long-legged Thoroughbreds always won. That is, after the first quarter-mile.

Today no other horse can compete with the Quarter Horse in rounding up cattle. Nor can helicopters, jeeps, or motorcycles take his place. They can't plow through bramble and briar, or pick their way along gully ledges, or climb mountains, or swim streams.

Nor do they have that amazing quality, "cow sense." The Quarter Horse can almost read the

mind of a runaway steer. He anticipates which way it will turn, sprints ahead, and deftly blocks the path. And in cutting one out from the herd, he pounds alongside — twisting, doubling back, swerving, spinning on his hocks, outsmarting the shiftiest.

Then, just as the cowboy's lariat tightens on the steer, he slides to a stop — bracing himself against the pull of a thousand pounds of bucking, bolting beef.

At branding time, when another horse would panic at the sight of fire, the Quarter Horse is cool and calm. He drags the little dogies — fighting, bawling, half crazy with fear — right up to the fire. Then he stands quietly by while they are branded.

His ability to start, stop, and turn quickly makes the Quarter Horse an excellent polo pony as well. And at rodeos he is unbeatable at barrel racing, bull dogging, and calf roping. He is still a racer, too, still the fastest sprinter in the world.

But his real distinction is as a working cow horse. As one Texan remarked: "Until mountains dwindle to molehills and jeeps develop cow sense, the Quarter Horse will be my trusty partner."

Marguerite Henry

LESSON 65

Purpose: to teach pupils to draw conclusions.

Suggested Procedure: 1. Read "How Tribe-Boy Made a Drum" in sections. Follow a questioning pattern that will require pupils to draw conclusions and to note evidence to support those conclusions.

For example:

Section 1
conclusion

When did Tribe-Boy live?
How do you know? (As pupils answer this question, check how well

they listen to each other. They should not repeat points already mentioned.)

Section 2
conclusion

Where did the tribeswomen get the things they needed to can for their families?

How do you know? (making sandals, stone scraper, "stump barrel," drying frame)

Section 3
conclusion drawn
by story
characters

What did the tribesmen decide was making the noise?

Why did they think it was a wild animal?

How did they show their fear?

Section 4
conclusion

How did Tribe-Boy's drum compare with the women's clapping for the dancers?

How could you tell the people preferred the drum?

Section 5
conclusion

How does Tribe-Boy feel about the drum?

Why do you think so? (Pupils should have recognized that he both fears and appreciates it, and should find evidence of both these emotions in his actions.)

Narrative:

HOW TRIBE-BOY MADE A DRUM

1. Tribe-Boy had long, shaggy hair; his finger-nails were heavy and sharp, like claws; his skin was tanned and coarse.

Instead of a suit such as boys today wear, Tribe-Boy wore the striped skin of a great snake hanging from one of his shoulders. The other tribeschildren wore skins of animals. On one was the spotted skin of a hyena; another wore the grayish-yellow skin of a jackal. Some wore short skirts of woven rushes. All were barelegged, with sandals of hide in place of shoes.

At night, the tribeschildren slept in caves. For food they ate berries and nuts and flesh of wild beasts that the men of the tribe killed. They tore the flesh into bits with their strong fingers. They gnawed the bones with their sharp teeth.

Sometimes the tribespeople would have a feast. While the meat cooked in an open fire, the young men of the tribe would dance in a circle around it. The women of the tribe kept time for the dancers. They clapped their hands and beat sticks together. This was their only music.

Then, quite by chance, the first great drum was made, and Tribe-Boy found out that it could furnish music for the dancers. This is how it came about:

2. The tribesmen had speared a large antelope. The tribeswomen wanted the strong skin to make sandals for the tribeschildren. With sharp stone

tools they scraped off the hair. Then the skin had to be dried out. Where should they stretch it?

Nearby was a big hollow stump that the tribeswomen used for a barrel. Into it they put food they wished to keep. They covered the food with small stones to keep it safe from squirrels and other animals. That day the hollow stump was empty. Its edges had become worn and smooth. It would make a good drying frame. The tribeswomen spread the skin over it, and with strong sinews they tied stone weights to the corners to hold it in place.

Day after day the sun took up the moisture from the skin. As it became dry, it grew smaller, but the weights still held it. Soon it was very tight across the top of the stump.

3. One afternoon the women were roasting a wild boar. Back from the fire, the men sat around the tribal chief. The chief was very old, but he was still tall and straight. His eyes were keen and bright. The tribesmen knew that he was wise and clever. It was he alone who should wear the splendid striped skin of the jungle tiger; it was he alone, of all the tribe, who should have the bright feather of the flamingo for his headdress.

The tribeschildren were playing about the hollow stump. Tribe-Boy was with them. The tribeschildren liked his games. He was much more clever than they. He was tall and straight like the chief.

Tribe-Boy was proud of his strong arm. "See," he said "it is so that I killed the big snake!" He raised his stick for a great stroke. As it came down, it struck the tight skin across the hollow stump.

Boom! The sound echoed through the jungle!

Tribe-Boy sprang back from the stump. The tribeschildren cried out in terror. The tribesmen and women came running to find out what the great sound might be. The children could not tell there. They pointed to the stump. They pointed to Tribe-Boy.

The old chief asked him questions. "What made the loud cry?" But Tribe-Boy could only tell that the great voice had come from the hollow stump. Some strange wild creature must be hiding there. At last, to show the old chief, Tribe-Boy again brought the stick down on the stretched skin.

Boom!

The children shrieked and ran to their mothers. The men grasped their spears and clubs and formed in a line between the women and the crying stump. They were sure that some fierce beast was crouching there under the skin. They stood waiting for it to spring out upon them. But the skin did not move. There was no sound from the hollow stump.

4. After a while the men came closer. They saw the stone weights that held the skin in place. The strange beast was trapped! Then there was great rejoicing. The young men danced to celebrate the capture of the loud-voiced animal. As they passed the stump some of the most daring struck the skin to make the creature cry out. At this the children covered their ears; the old men shook their heads; the women were too frightened to clap for the dancers.

Back from the others, beside the old chief, Tribe-Boy stood watching. Suddenly he had an idea. Grasping his stick, he sprang through the circle. He bounded close to the stump. He struck the skin, and the voice boomed in answer. Tribe-Boy stood his ground. He struck the skin time after time, and time after time, to each stroke the voice answered.

The men stopped their dance to watch. The children stopped their crying to listen. The eyes of the old chief followed every motion of Tribe-Boy's stick.

Then Tribe-Boy began to beat in rhythm as he heard the tribeswomen clap for the dancers. And the voice answered in rhythm, time and again, "BOOM, Boom-boom-boom! BOOM, Boom-boom-boom!"

The young men liked this. They shouted aloud and sprang into a circle-dance about the stump. The women liked it, too. They laughed and

chattered and began to clap, keeping time to the booming. The children and the old men gathered about.

Suddenly the old chief sprang into the circle, leaping and bounding in time to the booming. The long tail of his tiger skin lashed his ankles, and the bright feathers of his headdress waved wildly. How the men shouted! It was long since the old chief had danced in the circle! But now he was young again. He sprang into the air like the cliff kids; he turned and whirled like the tree squirrel! The tribeschildren had never seen such dancing. They clapped and stamped with their mothers. Tribe-Boy beat faster and faster.

At last the wild dance ended. The tired dancers dropped to the ground. But the old chief came to where Tribe-Boy stood beside the speaking stump. "You are very brave," he said. "You shall be keeper of this great voice. For you it shall speak to make old hearts young, dull eyes sparkle, and heavy feet light." From his own hair he took the flamingo feather, and placed it in the matted hair of Tribe-Boy. "You are very brave," he said. "For you the voice shall speak, and the people will love it."

5. That night, while the tribespeople slept, Tribe-Boy sat alone beside the hollow stump. If only he might see this hidden creature! "It has not moved," he said to himself. "It has not moved. It is sleeping. I must see it."

He caught up a torch from the fire and fastened it into the crotch of a tree above him. With his strong fingers he loosened the heavy weights. "I must, I must see this strange creature that speaks for dancing —"

But when he lifted the skin, holding the torch for light, there was only the empty hollow of the stump! Then Tribe-Boy's hands trembled as the tiny fronds of the tree fern do when the little rains touch them. His sturdy limbs shook as the tall palm does when the roaring wind sweeps the jungle. He crouched beside the empty stump.

Far off in the sky there came a flash of lightning. Tribe-Boy caught the roll of distant thunder. He lifted his head. Here, too, was a great voice. Many times he had heard it speak, yet always from the air above, where his eyes could find no creature. Was the voice of the hollow stump a child of this greater hidden voice that only spoke from behind the clouds? If he covered the stump would the booming voice speak for him again?

Tribe-Boy sprang to his feet. He replaced the skin. He fastened the stone weights. At last, when the stretched skin again covered the hollow

stump, Tribe-Boy seized his stick, and, half afraid, he tapped the skin gently. The voice answered softly.

Tribe-Boy dropped to his knees beside the hollow stump. Throwing his arms across the stretched skin, he pressed his cheek close against it. "You are there," he cried softly, "you are there. I may not see you, but I shall keep you, and you shall speak for me, and my people shall love you!"

How the tribes found that any hollow stump or

hollow bowl, if it be covered by a tightly stretched skin, will hold the voice of the drum, we may never know. There are no books old enough to tell us. But this we do know, that as the stump-drum spoke for Tribe-Boy long ago, the drums still speak for us today. Their voices still make old hearts young, dull eyes sparkle, and heavy feet grow light; and the people still love them.

Fannie Buchanan and Charles L. Luckenbill

LESSON 66

Purpose: to encourage pupils to listen attentively and with understanding to their classmates.

Suggested Procedure:

1. Instruct each pupil to look through his composition book and choose a favorite composition that he would like to read to the class. Tell him to read it thoughtfully and decide whether it was serious, sad, happy, etc. Then he should decide how to read the composition to show this. Allow time for a composition to be selected and prepared.
2. Have several compositions read to the class. Then (a) have the listeners question the reader for further information, and (b) have the reader question the listeners to check the accuracy of their listening.

LESSON 67

Purpose: to encourage pupils to listen attentively and with understanding to their classmates.

Suggested Procedure:

1. Continue as in Lesson 66. Presumably all pupils prepared a composition for reading, but only a few can be heard in each lesson.

LESSON 68

Purpose: to encourage pupils to form sensory impressions.

Suggested Procedure:

1. Read the title "The Roundhouse Cat." Have "roundhouse" defined.
2. Instruct the pupils to listen to the first part of the story and picture the home of the roundhouse cat. Read Section 1.
Discuss what would be seen and heard around Tom's home.
3. Instruct the pupils to listen to Section 2 and be prepared to describe one incident in Tom's life.

4. Before reading Section 3, tell the pupils to notice how the author makes them realize it is a very hot day — and to find out why it was a bad day for Tom.
5. Read Section 4, then ask pupils to describe the inside of the boxcar. Have them describe what sounds they heard as you read.
6. Have the pupils predict Tom's fate.

Narrative:

THE ROUNDHOUSE CAT

1. Tom was no ordinary black cat. He hadn't a white hair on his whole body. He never saw a kitchen, never climbed a back-yard fence, never slept in a barn, and never poked his whiskers into a garbage can. Tom was a railroad cat. He was born in the roundhouse where the engines are kept.

All day and all night his ears were filled with the rumble and roar and clank of trains, the dingdong of engine bells, and the shrill blasts of engine whistles. He loved smoke and steam and coal dust. These sounds and smells were part of his life.

Often he sat in the freight house nearby and made believe he was dozing. Secretly, though, he was watching the men as they loaded one boxcar after another with crates of fancy red apples, milk cans, or maybe boxes of fish.

These products drifted down the conveyer belt from the old freight shed into the cars that stood on the sidetrack waiting to be filled. Tom never tired of looking at it with his slanted yellow eyes.

2. In common with all healthy cats Tom was fond of mischief. One afternoon, just for fun, he mounted the conveyer belt and rode it down into a car. He purred with delight. This was his first ride. It pleased him so much that he quickly went back to the loading platform for another trip. He did this again and again.

After that, when Tom wanted to have fun, he amused himself on the freight conveyer. The men employed there grinned at his antics. Others came from all over Junction Town to see the sport. One fellow brought a camera and snapped a picture of Tom taking a ride. This picture was printed in the Junction Town Daily News. The men were proud and happy to see it.

From that day on Tom owned the freight house. Whatever he did was all right with the men. Tom knew it, too. Sometimes he purposely lay down on the busiest spot of the loading platform, but instead of shoving him aside the men let him stay. They moved themselves out of the way.

"Watch it, Tom!" they would call, or, "Here we come, Tom!"

Tom found the smell of fish exciting. When sea food was being loaded, he meowed and rubbed against the railroad men's legs. Once in a while he was lucky. A man would toss him a fish from a broken box. Tom would seize it in his jaws and vanish behind a freight shed. This was the last that would be seen of him for the day, but early the next morning he would show up again as usual.

3. One hot July afternoon Tom sprawled out lazily in the shade of the loading platform. The men sweated over their work. Tom felt at peace with the world. He was too drowsy to heed a blue jay that scolded him from a dying spruce tree beside the freight house. But when a chipmunk made a flying leap down that same tree — swift streak of brown and black — Tom sprang into action.

The chipmunk landed on the conveyer belt and rode into a boxcar. Quick as a flash Tom followed. Things happen so fast that none of the men noticed either the cat or the chipmunk. Someone shut the car door and sealed it with a metal tag. Tom was locked inside!

4. A switching engine backed into the car and pulled it across the railroad yard to a freight train that was almost ready to leave. Tom gazed around in the dusty darkness. He saw only boxes and barrels. These were packed so close together that he had little room to crawl between them.

He hated to be locked up. It made him angry to be bumped and jolted when the car was coupled onto the train and the train began moving. He uttered a loud wail. It was drowned out by the hum of the rolling wheels and the clank of couplers. For a whole hour he yowled and yowled, but nobody heard him. At length he curled up on a barrel-top. There he fell asleep to the lullaby of wheels clicking over rail joints.

(continued in Lesson 69)

LESSON 69

Purpose: to encourage pupils to form sensory impressions.

Suggested Procedure: 1. Continue as in Lesson 68, using the second half of "The Roundhouse Cat."

2. Before reading Section 5, recall Tom's predicament. Instruct the pupils to listen and try to imagine themselves in Tom's place. Have them describe the movement of the train and how they might feel.

3. Tell the pupils that Tom has found a new master. Instruct them to listen as you read the next part of the story and find out how the new master felt about cats. Tell the pupils that you will expect them to tell why they know how the master feels. Read Section 6.

4. Instruct the pupils to listen and be able to describe what Tom saw and heard with his new owner. Read Section 7. Ask the pupils how Tom's new home is (i) the same as, (ii) different from, his old one.

5. Storms come to the Coalburg area. Tell the pupils to listen carefully to the author's description of the storm. Then ask them to describe it in their own words. Read Section 8.

6. Read Section 9. Ask:

How did the author describe Tom's meowing? (If necessary, reread the first part of Section 9.)

Have pupils describe what the engineer saw.

7. Read Section 10. Then have the pupils describe Tom's homecoming.

Narrative:

THE ROUNDHOUSE CAT (continued)

5. For a day and two nights Tom stayed in that car as it rolled on and on. Once in a while it stood still on a sidetrack. Tom meowed again and again. Nothing happened. Tom felt outraged. All he could do was glare at the inside of the dusty old boxcar.

Mr. Chipmunk kept safely out of reach. Tom often heard him pattering and scratching around the car. He hardly ever saw the small brown and black animal, and the passageways were too narrow for the twelve-pound cat to follow. Even so, there was one advantage in having Mr. Chipmunk as a fellow passenger. Tom was not alone. He enjoyed matching wits with the cunning little beast, always hoping to catch him off guard. That helped him to forget he was hungry. Meanwhile the train rumbled across the broad prairie. It chugged up into the foothills. It climbed the mountains. It clattered over bridges, through black tunnels and snowsheds,

and finally stopped at a station.

Tom, who had seen none of this landscape, was quite discouraged. When the train halted, he heard voices outside his car and gave forth a piteous wail. Then he clawed at the door. He was tired of being locked up in the darkness. So he kept meowing and scratching until help came.

6. An engineer named Mr. Rayburn was passing the car on the way to his engine cab, when he heard the unhappy cat. He paused and called, "Here, kitty, kitty!"

Tom wailed louder than ever.

"Just a minute!" called the engineer. "I will get you out."

Pretty soon the door slid open, letting in a shaft of sunlight and a rush of clean mountain air. At the same time the chipmunk leaped out and

scampered away. Tom blinked and sniffed. Then he left the hateful old car, sliding down the side of a barrel into Mr. Rayburn's arms.

The engineer stroked his thick black fur. Tom purred and poked at the man's face with velvety paws as if to say, "Thank you." Mr. Rayburn found a metal tag attached to a collar on Tom's neck. He read the words engraved on it.

TOM Western Central R. R.

"So your name's Tom and you're a railroad cat? Well, the Western Central is a big road, but some day we will learn where you came from."

Tom licked the man's hand with a rough tongue.

"I guess you're hungry." The engineer opened his lunch pail, took out a sardine and tomato sandwich, and set it on the ground. Then he got Tom a pan of water from the station.

"Who locked you up, anyhow?" he said when he returned. "Were they trying to get rid of you? Well, you're coming along with me now, if you don't mind riding in an engine cab."

When the cat finished his meal, Mr. Rayburn strode toward the engine, whistling for the cat to follow, and Tom trailed after him. He had never before ridden in an engine cab. But he had seen plenty of them and heard them and smelled their smoke and grease. So he was wise in railroad matters. Soon he felt very much at home on the engineer's seat box. It thrilled him to look out the window as the scenery flashed by.

7. There were snow-capped mountain peaks, silvery winding rivers, tiny stations, and a few scattered towns. Wild flowers bloomed beside the track. Tom had come from Junction Town, which lay in flat country. He would find mountain life new and exciting. He was happy.

Not even the harsh clang of the fire door annoyed him when the fireman closed it after shoveling coal into the red-hot firebox. Tom gazed about with lively curiosity. His purring was lost in the deep throb of the engine's driving wheels. On, on they went.

At length, as they thundered across a wooden trestle, Mr. Rayburn said to the cat, "We're almost home now. This is Big Muddy Creek. Three miles more and we reach Coalburg."

Coalburg, at the end of his run, was a railroad town in a valley. When they reached the station, Tom sprang out of the cab. He was hungry. He sniffed his way across the station platform to the lunchroom. The smell of food was most inviting. Tom stood outside the door and meowed.

Mr. Rayburn heard the meow. He went into the lunchroom and the cat followed. Then he bought two plates of beef stew. The man-size one was for himself. And the half-size one he set down on the floor for Tom. After the meal, the cat cleaned his face with his paws and purred his thanks. But he refused to go home with Mr. Rayburn. Instead, he strolled over to the Coalburg roundhouse and spent the night there. He had been born in a roundhouse and he felt very much at home there.

8. At noon the next day, when Mr. Rayburn reported for duty, he was surprised to find the cat in his cab.

"Hello, Tom!" he greeted. "So you want another ride, eh? All set to go?"

The cat gave a glad meow. Mr. Rayburn patted his head. For the next three weeks, on one trip after another, Tom rode in Mr. Rayburn's engine cab. Each night he slept in the Coalburg roundhouse. Soon everyone knew him as Mr. Rayburn's Roundhouse Cat. The weather was hot and dry, the sky cloudless. Tom had the time of his life. The engineer always took enough lunch along for them both and always bought supper for Tom in the lunchroom.

Then came rain. For three days a heavy storm lashed the mountains. It made the rails slippery. It spotted the track with shimmering pools and flooded the creeks to the danger point. Big Muddy Creek, just outside of Coalburg, became a wild foaming river. Most cats like to stay home in such weather, but not Tom. He rode with Mr. Rayburn as usual.

The storm ended on the third night. Thick white fog hid Mr. Rayburn's black engine. It seemed to smother the great electric headlight. The engineer could not see more than a few yards ahead. He was not quite sure where he was, but he knew they would soon come to the bridge over Big Muddy Creek. He planned to run very slowly over that bridge, because the creek was badly flooded.

9. The huge engine drove ahead in the foggy darkness, rocking a bit from side to side. Tom was hunched on the seat box just behind the engineer. Suddenly he let out a long piercing wail. Mr. Rayburn glanced around to see if the cat was hurt in any way. Tom was not hurt, but he kept on yowling. His eyes were twin balls of fire.

"Cut it out!" ordered the engineer. "There's nothing the matter with you."

"That cat is spoiled," said the fireman. "He gets too much attention."

In reply Tom snarled like a wildcat and clawed at the engineer's sleeve. Mr. Rayburn was startled. He and the fireman tried to quiet the frantic beast, but in vain.

"There's something queer about this," Mr. Rayburn said. "Tom never acted this way before. I'm going to see what's up."

He shut off the steam and set the brakes. The train skidded to a stop and Mr. Rayburn swung down from the cab. When he reached the ground, he uttered a cry. The fireman piled off after him.

Neither spoke. The two men were standing on the bank of Big Muddy Creek. They gazed with pale faces and thumping hearts as Mr. Rayburn pointed. There was no bridge! The flood had washed it away!

10. After a while the conductor and brakeman came up in the murky darkness to see what was wrong. Mr. Rayburn was trembling.

"Fellows," he said hoarsely, "the cat saved our lives!"

The conductor gasped. "What do you mean?"

"I mean," said Mr. Rayburn in a tight voice, "that Tom started howling just before we reached this spot. If he hadn't acted so crazy — well, I

would never have stopped in time and we might all have been drowned."

"He knew the bridge was down?"

"Maybe he did. I don't know. Cats have a very sharp sense of hearing. Maybe he could tell from an odd change in the sound of our wheels rolling over the rails that the track was broken off at the river bank."

Thus the roundhouse cat became a hero. His old friends back home in Junction Town, who had wondered what became of Tom, read about him in the Daily News. The newspaper mentioned the name tag on his collar. It was a great day at the roundhouse and the freight house. The men wrote a telegram to Mr. Rayburn and they all signed it. They all wanted Tom to come back to Junction Town.

Pretty soon Tom was on his way. The freight conveyer belt was waiting for him, and the old freight house was trimmed with flags and streamers. He had as many sardines as he could eat. Nothing was too good for the cat that had saved a train.

Freeman Henry Hubbard

LESSON 70

Purpose: to teach pupils to understand and enjoy picturesque language.

- Suggested Procedure:**
1. Discuss the meaning of common expressions such as "strong as a horse," "old as the hills," "hard as a rock" etc.
 2. Tell the pupils that poets often compare the thing they're writing about to other things we know.
 3. Read the following poems. After each, question the pupils to have the comparison brought out. (How does the writer think the kitten's purr sounds? What do houses make the writer think of? What does the writer pretend falling leaves are doing?)
 4. Have the pupils explain why each writer has made such a comparison.
 5. Have the pupils give their opinions of each comparison made, and suggest others they might feel appropriate.
 6. Reread each poem.

Poems:

SONG FOR A CHILD

My kitty has a little song
 She hums inside of her;
 She curls up by the kitchen fire
 And then begins to purr.

It sounds just like she's winding up
 A tiny clock she keeps
 Inside her beautiful fur coat
 To wake her, when she sleeps.

Helen B. Davis

HOUSES

Houses are faces
 (haven't you found?)
 with their hats in the air,
 and their necks in the ground.

Windows are noses,
 windows are eyes,
 and doors are the mouths
 of a suitable size.

And a porch — or the place
 where porches begin —
 is just like a mustache
 shading the chin.

Aileen Fisher

THE LEAVES DO NOT MIND AT ALL

The leaves do not mind at all
 That they must fall.
 When summertime has gone,
 It is pleasant to put on
 A traveling coat of brown and gray
 And fly away,
 Past the barn and past the school,
 Past the noisy little pool
 It used to hear but could not see.
 Oh, it is joy to be
 A leaf — and free!
 To be swiftly on the wing
 Like a bird adventuring.
 And then, tired out, to creep
 Under some friendly rail and go to sleep;
 The leaves do not mind at all
 That they must fall.

Annette Wynne

LESSON 71

Purpose: to teach pupils to understand and enjoy picturesque language.

Suggested Procedure: 1. Read the poem, "The Witch of Willowby Wood."

2. Instruct the pupils to listen as you read it again, and to picture the witch and her home.
3. Tell the pupils to listen for the words the author used to conjure up a witch in their minds. Reread the first sentence.
4. Reread lines 6-16.

Ask:

What kind of building do the words "hut" and "hovel" make you think of?
How is this hut different from most?
How does the writer tell you that lollipop shingles make a very good roof?

5. Instruct the pupils to listen and find out what kind of fellow the mouse was. Reread lines 17-30.

Develop a list of phrases describing the mouse. (For example, dark little shadowy mouse; scoundrel; scamp; bad mice who won't eat their bread.) Develop a list of phrases describing his actions (laughed her to scorn; gnawed and he nibbled etc.).

6. Instruct the pupils to find out how the mouse felt as he turned into a bat. Read the rest of the poem. Discuss the mouse's feelings and behavior.
7. Ask: **How did the witch feel about her results?**
8. Ask: **Did the mouse deserve what happened to him?**
9. Reread the entire poem.

Poem:

THE WITCH OF WILLOWBY WOOD

- (1) There once was a witch of Willowby Wood,
 and a weird wild witch was she, with hair that was snarled
 and hands that were gnarled, and kickety, rickety
 knee. She could jump, they say
 to the moon and back, but this I never did see.
- (6) Now Willowby Wood was near Sassafra Swamp,
 where there's never a road or rut. And there by the
 singing witch-hazel bush the old woman builded
 her hut. She builded with neither a hammer or shovel. She
 kneaded, she rolled out, she baked
 her brown hovel. For *all* witches' houses, I've oft heard
 it said, are made of stick candy and fresh
 gingerbread. But the shingles that shingled this old
 witch's roof were lollipop shingles and hurricane-proof, too
 hard to be pelted and melted by rain.
 (Why this is important, I soon will explain.)

- (17) One day there came runnnig to Sassafras Swamp a dark little shadowy mouse. He was noted for being a scoundrel and scamp. And he gnawed at the old woman's house where the doorpost was weak and the doorpost was worn. And when the witch scolded, he laughed her to scorn. And when the witch chased him, he felt quite delighted. She never could catch him for she was nearsighted. And so, though she quibbled, he gnawed and he nibbled. The witch said, "I won't have my house take a tumble. I'll search in my magical book for a spell I can weave and a charm I can mumble to get you away from this nook. It will be a good warning to other bad mice, who won't earn their bread
- (30) but go stealing a slice."
- "Your charms cannot hurt," said the mouse, looking pert. Well, she looked in her book and she waved her right arm, and she said the most magical things. Till the mouse, feeling strange, looked about in alarm, and found he was growing some wings. He flapped and he fluttered the longer she muttered. "And now, my fine fellow, you'd best be aloof," said the witch as he floundered around. "You can't stay on earth and you can't gnaw my roof. It's loolipop-hard and it's hurricane-proof. So you'd better take off from the ground. If you are wise, stay in the skies." Then in went the woman of Willowby Wood, in to her hearthstone and cat. There she put her old volume up high on the shelf, and fanned her hot face with her hat. Then she said, "That is that! I have just made a BAT!"

Rowena Bastin Bennett

LESSON 72

Purpose: to teach pupils to recognize that the speaker influences their listening, and to adapt their listening to the speaker's habits.

Suggested Procedure: 1. Prepare on tape three readings of a short selection from your pupils science textbook (or a reference book they might use).

In one instance read *very rapidly*; in the next, read slowly, haltingly, in a bored tone; finally read it clearly and purposefully. (If a tape recorder is not available, read the selection orally in the ways listed.)

2. Instruct the pupils to listen as you play the tape (or read). *Discuss their reactions.*

Have the pupils select the reading which was the easiest to listen to and decide why it was most "listenable." Guide them to realize that while the other two readings were hard to listen to, they nevertheless offered the same information.

3. Discuss the importance of listening well in difficult listening situations. Encourage pupils to give examples of hard-to-listen-to speakers. For example: speakers who don't speak loud enough to be heard; speakers who talk and talk and talk; speakers who don't know English very well; speakers who mumble.

4. Have pupils suggest ways they can compensate for speakers' habits. For example: by being very quiet and attentive if the speaker uses a very soft voice; by asking questions when they don't understand; by thinking about what the speaker is saying to prevent mind-wandering.
5. If possible, prepare a tape using different speakers to illustrate speech habits that are difficult to listen to. Have the pupils listen and comment on the difficulties presented by each.
6. Have several pupils read orally compositions they have written. Have the class evaluate the effects of their speaking on the listeners.

LESSON 73

Purpose: to teach pupils to distinguish fact, fiction and fancy.

- Suggested Procedure:**
1. Review the terms "true" and "make-believe" as related to selections read to, or by, the pupils. Introduce the term "fiction" to refer to any story that is not true, emphasizing its use in relation to stories that relate realistic situations.
 2. Read Section 1 of "The Origin of Stories." Have pupils decide, from what has been read so far, whether this a make-believe or a realistic story. Have them point out the facts in the story that make it realistic.
 3. Discuss whether it is likely a *true* story or a *fictional* one.
 4. Read Section 2 and repeat the above procedure. Pupils should know that there is now a mystery involved, but no indication is given that the story will be a make-believe one.
 5. Repeat the above procedure with Section 3. Pupils should realize that the talking stone moved the story into the realm of make-believe.
 6. Tell the pupils to listen to the rest of the story and find out if any other impossible or unlikely things took place. Some pupils may think that the chief's obedience of the stone's instructions is unusual. Help them to realize that the Indians were superstitious and would accept this.
 7. Help the pupils to realize that one magical element introduced into the story has made it a "make-believe" story.
 8. Introduce the term "legend." Discuss the purpose served by legends such as this one.

Narrative:

THE ORIGIN OF STORIES

1. In a Seneca Village, long ago, lived a boy whose father and mother died when he was only a few weeks old. The little boy was cared for by a woman who had known his parents. She gave him a name which means Orphan.

The boy grew to be a healthy, active little fellow. When he was old enough, his foster mother

gave him a bow and some arrows, and said, "It is time for you to learn to hunt. Tomorrow morning go to the woods and kill all the game birds you can find."

Taking ears of dry corn, the woman shelled off the kernels and parched them in hot ashes. Next morning she gave the boy some of the corn

for his breakfast, rolled some in a piece of buckskin, and told him to take it with him.

"You will be gone all day," she said, "and will get hungry."

Orphan Boy started off and soon found plenty of game. When he began to work toward home, he had a good string of birds.

The next morning, while he was eating breakfast, his mother said to him, "You must do your best when hunting, for if you become a good hunter you will always be prosperous."

Each day Orphan Boy started off with his little bundle of corn. Each day he brought home more birds than the previous day. On the ninth day he killed so many that he brought them home on his back. His mother tied the birds in little bundles of three or four and distributed them among her neighbours.

2. The tenth day the boy started off, as usual, and went deeper into the woods than ever. About midday the sinew that held the feathers to his arrow loosened. Looking around for a place where he could sit down while he took the sinew off and wound it on again, he saw a small opening. Near the centre of the opening was a high, smooth, flat-topped, round stone. He went to the stone, sprang up on it, and sat down. He unwound the sinew, put it in his mouth to soften, and then arranged the arrow feathers. When he was about to fasten them to the arrow, a voice near him asked, "Shall I tell you stories?"

Orphan Boy looked up expecting to see a man. Not seeing any one, he looked behind the stone and around it, and then began to tie the feathers to his arrow.

"Shall I tell you stories?" asked a voice beside him.

3. The boy looked in every direction, but saw no one. Then he made up his mind to watch and find out who was trying to fool him. He stopped work and listened, and when the voice again asked, "Shall I tell you stories?" he found that it came from the stone. Then he asked, "What is that? What does it mean to tell stories?"

"It is telling what happened a long time ago. If you will give me your birds, I'll tell you stories."

"You may have the birds."

At once, the stone began telling what happened long ago. When it had finished one story, it began another. The boy sat, with his head down, and listened. Toward night the stone said, "We will rest now. Come again tomorrow. If anyone asks about your birds, say that you have killed so many that they are getting scarce and you have to

go a long way to find one."

While going home the boy killed five or six birds. When his mother asked why he had so few, he said that they were scarce, that he had to go far for them.

4. The next morning Orphan Boy started off with his bow and arrows and little bundle of parched corn, but he forgot to hunt for birds. He was thinking of the stories the stone had told him. When a bird lighted near him he shot it, but he kept straight on toward the opening in the woods. When he got there he put his birds on the stone and called out, "I've come! Here are birds. Now tell me stories."

The stone told story after story. Toward night it said, "Now we must rest till tomorrow."

On the way home the boy looked for birds, but it was late and he found only a few.

That night the mother told her neighbours that when Orphan Boy first began to hunt he had brought home a great many birds. "But now," she continued, "he brings only four or five after being in the woods from morning till night. There is something strange about it. Either he throws the birds away or he gives them to some animals. Or maybe he idles time away, doesn't hunt at all."

She hired a boy to follow Orphan Boy, to keep out of his sight but to watch what he did. Orphan Boy (and the boy following him) killed a good many birds. Then, about the middle of the forenoon, Orphan Boy suddenly started off toward the east, running as fast as he could. The boy followed till he came to an opening in the woods and saw Orphan Boy climb up and sit down on a large round stone. The hired boy crept nearer and heard talking. When he couldn't see the person Orphan Boy was talking to, he went up and asked, "What are you doing here?"

"Hearing stories."

"What are stories?"

"Telling about things that happened long ago. Put your birds on this stone, and say, 'I've come to hear stories.'"

The boy did as he was told, and straightway the stone began. The boys listened till the sun went down. Then the stone said, "We will rest now. Come again tomorrow."

On the way home Orphan Boy killed three or four birds.

When the woman asked the boy she had sent why her son killed so few birds, he said, "I followed him for a while, then I spoke to him, and after that we hunted together till it was time to come home. We couldn't find many birds."

The next morning the elder boy said, "I'm going with Orphan Boy to hunt. It's good sport." The two started off together. By the middle of the

forenoon each boy had a long string of birds. They hurried to the opening, put the birds on the stone, and said, "We have come. Here are the birds! Tell us stories."

They sat on the stone and listened to stories till late in the afternoon. Then the stone said, "We'll rest now till tomorrow."

On the way home the boys shot every bird they could find, but it was late and they did not find many.

Several days went by in this way. Then the foster mother hired two men to follow them.

The next morning, when the boys had a large number of birds, they stopped hunting and hurried to the opening. The men followed and, hiding behind trees, saw them put the birds on a large round stone, then jump up and sit there with their heads down, listening to a man's voice. Every little while the boys said, "Uhn!"

"Let's go there and find out who is talking to those boys," said one man to the other.

They walked quickly to the stone, and asked, "What are you doing, boys?"

The boys were startled, but Orphan Boy said, "You must promise not to tell anyone."

They promised, and then Orphan Boy said, "Jump up and sit on the stone."

When the men had seated themselves on the stone, the boy said, "Go on with the story. We are listening."

The four sat with their heads down, and the stone began to tell stories. When it was almost night the stone said, "Tomorrow all the people in your village must come and listen to my stories. Have each person bring something to eat. You must clear the brush away so that the people can sit on the ground near me."

That night Orphan Boy told the chief about the story-telling stone and gave him the stone's message. The chief sent a runner to give the message to each family in the village.

Early the next morning everyone in the village followed Orphan Boy. When they came to the opening, each person put what he had brought, meat or bread, on the stone. The brush was cleared away, and everyone sat down.

When all was quiet the stone said, "Now I will tell you stories of what happened long ago.

There was a world before this. The things that I am going to tell about happened in that world. Some of you will remember every word that I say, some will remember a part of the words, and some will forget them all. But each man must do his best. Hereafter you must tell these stories to one another. Now listen."

Each man bent his head and listened to every word the stone said. Once in a while the boys said "Uhn!" When the sun was almost down the stone said, "We'll rest now. Come tomorrow and bring meat and bread."

The next morning when the people gathered around the stone, they found that the meat and bread they had left the day before were gone. They put fresh food on the stone, sat in a circle, and waited. When all was quiet, the stone began. Again it told stories till the sun was almost down. Then it said, "Come tomorrow. Tomorrow I will finish the stories of what happened long ago."

Early in the morning the people of the village gathered again and, when all was quiet, the stone began to tell stories. Late in the afternoon, it said "I have finished! You must keep these stories as long as the world lasts; tell them to your children and your grandchildren, generation after generation. One person will remember them better than another. When you go to a man or a woman to ask for one of these stories, carry something to pay for it, bread or meat, or whatever you have. I know all that happened in the world before this. I have told it to you. When you visit one another, you must tell these things. You must remember them always. I have finished."

And so it has been. From the stone came all the knowledge the Senecas have of the world before this.

Ella Elizabeth Clark

LESSON 74

Purpose: to teach pupils to distinguish fact, fiction and fancy.

Suggested Procedure: 1. Review the terms, "true," "fiction" and "make-believe."

2. Instruct the pupils to listen to the story you read and decide whether it is true, fiction, or make-believe. (Make-believe of course is also fiction.)

3. Read "Nanabozho and the Wild Geese."

4. Discuss the problem set for the pupils. They should note that this story lacks the "magic" element of "The Origin of Stories." They may decide that none of the story events are completely impossible although Nanbozho's tying the geese together and his riding through the air are both *highly unlikely*.

They should recognize from the last part of the story that this is a *legend* and does have the make-believe quality common to most legends.

The decision that the story is make-believe is based in this case on its total improbability rather than on a single element as in "The Origin of Stories."

Narrative:

NANABOZHO AND THE WILD GEESE

Nanabozho lived with his grandmother in a small wigwam in the forest. He could swim better and run faster than any of the other boys, and he excelled them too in pranks. He loved to swim under water and jerk the fisherman's lines; he delighted in springing the women's rabbit snares.

One day, as he was wandering through the woods looking for mischief, he came to the shore of a small lake. He saw some bright red berries in the lake and tried to pick them, but all he got was a handful of chilling water that slipped through his fingers.

"I will have some," he shouted impatiently and jumped into the lake. He splashed about but could find no berries. Then he glanced upward and caught sight of the fruit hanging from a bush on shore. It was their reflection he had seen. Feeling very foolish, he stamped out of the water.

While he was munching the berries he heard a great tumult of wings over his head. He looked up and saw a flock of geese. They were weary after their journey from the North where they had spent the summer, and were wheeling overhead preparing to land on the lake. Nanabozho hurried in the direction of their flight and saw the birds come to rest on the water with a great flurry and folding of wings. Now he would have a great feast.

But first he had to contrive a scheme to capture as many as possible, for if he dashed in among them he would catch only one or two.

Going quickly but quietly back into the woods, he peeled off strips of cedar bark and made a long rope which he coiled in his hand. Then he slipped cautiously into the water, being careful not to disturb the weary birds. He swam under them and tied their legs together with his cedar rope. At the same time he tied each goose to the next one so that he could pull them all up on shore together.

At first all went well, for Nanabozho was so cunning and swift that the geese did not notice him or know what was happening. But his greed betrayed him. Instead of being content with a few geese, he went on to tie up the whole flock, and just as he was finishing, he had to come up for air. He made such a loud whoosh when he inhaled that the geese took flight. The first goose to fly up was in the middle of the rope and all the others followed. As they rose from the lake they formed a V because they were tied together, and Nanabozho dangled at one end. He shouted to the birds to stop, but the geese only beat the air more desperately with their strong grey wings. Already he was far above the tree-tops, which looked very sharp and unyielding. Just then the birds flew over a stretch of soft swampy ground. Nanabozho let go of the rope with a shout and landed in a bed of oozing mud.

As for the geese, they continued on their way, still flying in a V because of the rope that joined them together. Wild geese have been flying that way ever since, as you can see if you look

up into the autumn sky when they go calling past. Some think there is a note of sadness in their cry, but others believe that they are mocking Nanabozho for failing in his trick.

It was not long before Nanabozho forgot the foolish side of his adventure. All he remembered was that he had flown through the air. He composed a song to celebrate this feat, a song he never tired of singing.

Flocks of wild geese up in the sky,
Nanabozho flew as far and as high.

The people listened respectfully to Nanabozho's song, but whenever he was out of hearing they sang a different one:

High in the autumn sky
Wild geese are calling.
Down from the autumn sky
Nana is falling.

Dorothy M. Reid

LESSON 75

Purpose: to teach pupils the importance of listening attentively to each other.

Suggested Procedure: 1. Follow the same procedure as in Lesson 66. However in this lesson have the pupils prepare for oral reading a story, essay, or poem he himself has chosen from his supplementary reading.

LESSON 76

Purpose: to teach pupils the importance of listening attentively to each other.

Suggested Procedure: 1. Have the pupils prepare for oral reading the answers they wrote on page 118, *Stories to Study*.

2. Proceed as in Lesson 66.

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If some pupils have not used page 118 of *Stories to Study*, have them write riddles about story characters in *Flying Free* and use these for oral reading.

LESSON 77

Purpose: to teach the pupils to recognize analogous relationships.

Suggested Procedure: 1. Instruct the pupils to listen as you read the story "How the Frogs Beat the Antelope."

2. Following the reading ask the pupils to name other stories they know which tell a similar tale, ("Basilisk Wins a Race," *My Practice Book*, page 113, and "The Hare and the Hedgehog," Listening Lesson 63).

3. Discuss the theme of the three stories and the similarities and differences among the three treatments of the theme.

4. Tell the pupils that these are folk stories from three different parts of the world. Guide them to recognize the reason for the similar themes. Have them attempt to account for the differences in the treatments.
5. Read "The Hare and the Tortoise."
6. Have the pupils decide whether it has a similar theme. Guide them to distinguish between the tortoise's winning by being "slow and steady" and the other animal's winning by out-witting a haughty opponent.
7. Have the pupils think of examples of real life situations which illustrate the two story themes.

Narratives:

HOW THE FROGS BEAT THE ANTELOPE

Here is a story told by the Kutenai Indians of the West.

Near the town where Chief Antelope lived, there was a colony of frogs. Now the frogs were humble little people, hopping about on their crooked legs, swimming and diving in the water, and croaking and singing all day long. And all night long, too, sometimes.

But Antelope held his head high. If he ever stepped on a little frog he never knew it because he was too proud to look down at the earth.

"Croak! Croak!" said the Frog Chief one day: "That fellow is too high and mighty."

The frogs agreed.

"Someone must teach him a lesson."

"He prances along as if the earth was made for his hooves."

"Look! He is racing the clouds!"

"See how high he holds his head! He'll stumble in a hole and fall, one of these days."

"Croak! Croak!" said the Chief. "I have an idea. Gather close about me, so that no one else will hear. Listen!" He whispered his secret and all the frogs burst into such a tittering and cackling that the reeds shook to the farthest reaches of the pool.

Next morning, the Frog Chief presented himself at the Antelope Chief's door.

"Croak! Croak!" said the Frog Chief, by way of saying "Good morning," but the Antelope didn't see him. The Frog croaked until his throat was sore, and at last the Antelope looked down and saw him squatting on the ground.

"Well, what do you want?" he asked, with contempt.

"Mighty runner," croaked the Frog Chief, "I would like to race with you."

"What? What do you say? *You?* Race with me?" The Antelope laughed so hard that his shoulders shook.

"I am Chief of the Frog Tribe. I will stake all my property on the race."

"Well," said the Antelope, with a laugh, "I don't mind a little fun. I must keep myself in good running trim. All right. When shall we race?"

"What will you stake?" asked the little Frog, blinking at him.

"I will stake all my property, too. It is greater than yours, but them" — he shrugged his shoulders — "I have no fear of losing it."

"Tomorrow morning, at sunrise, then," said the Frog Chief. "Let us race from here to the turn of the trail and back."

"Very well," said the Antelope, indulgently. "Have all your goods ready to give over to me."

The Frog smiled to himself, but he bowed, as gracefully as a crooked little frog can bow, and withdrew.

He returned to his own village in the pool and gathered his people about him. "Tomorrow," said the Frog Chief, "we race the Antelope."

"Croakcroakcroakcroakcroak!" said the frogs enthusiastically.

Then the Frog Chief explained his plan. "Before the sun rises tomorrow morning, you must all be lined up, a few inches apart, along the trail. The line must reach from the Antelope's village to the turn. Do you understand? A few inches apart, all along the trail to the turn. The race will start. I will make a little jump. The frog in front of me will make a little jump. The frog in front of him will make a little jump, and so on, to the end of the line. None of us will have to jump far, but we shall beat the Antelope to the turn! When the Antelope reaches the turn, you must all jump around and face the other way and race him back in the same manner. I shall take the last jump, as fresh as a minnow, whilst the poor old Antelope will come up puffing and blowing after his long run and never know why he lost the race!"

The frogs burst into such a croaking and tittering and laughing that the ducks and loons

wondered what all the excitement was about.

All night long, the frogs were hopping along the trail and taking their places, a few inches apart, hundreds of them, one in front of the other. They squatted down on their little crooked legs, blinking their eyes in the dark and waiting for the sun to come up and the race to begin. They pressed their wide mouths tight shut, to keep from croaking, but their throats gurgled in glee.

"Kuk-croak-croak!" said the Frog Chief, greeting the Antelope as the graceful animal stepped out into the fresh air and raised his head in a proud sniff.

"Oh, good morning!" said the Antelope Chief. "You did come, then? I thought you would back out, at the last moment."

"And let you win by default?" the little Frog puffed out his chest until it seemed as if he would burst. "Not I!" said he. "We frogs are made of better stuff."

The Antelope People laughed and the Frog Chief said angrily, "I didn't come here to be laughed at. Let us start the race. We shall see who will laugh when it is over."

"I have arranged with the Beaver Chief to start the race," said the Antelope. "Toe this line I have scratched across the trail, and when you hear the signal, we are off!"

The Frog and the Antelope drew up to the line. The Antelope winked at one of his friends, who grinned and nodded to the Beaver floating in the lake a short distance away. The Beaver suddenly slapped his flat tail on the water, with the crack of a pistol shot, and the racers bounded forward.

The frogs were so insignificant that the Antelope did not notice the trick that was being played on him. The Frog Chief jumped forward

and then doubled up with laughter and rolled on his back, kicking out his legs in mirth. But the second frog sprang forward. And the third. And the fourth. And the fifth. Each in his turn. One after the other. The sixth. And the seventh and the eighth. Each made his one little jump. All along the trail until the turn was reached.

The Antelope ran easily, not thinking it necessary to exert himself. But to his amazement when he reached the turn, he heard a merry croaking and he looked down, to see a little frog capping about in front of him.

He turned swiftly in his tracks to race back and all the frogs sitting on the trail turned too. The Antelope raced faster and faster. But the frog jumped so quickly, the one after the other, that the poor bewildered Antelope thought they were all one frog and that it was the fastest frog on four legs. No matter how swiftly he ran, no matter how he stretched his long legs, or how his heart thumped, there was always a frog ahead of him.

He finished the race panting and coughing and weak at the knees, but the Frog Chief, who had been sitting waiting all the while, reached the mark first with an easy leap, and was declared the winner.

So was the proud Antelope defeated by the humble little Frog with the crooked legs, and the Antelope People were obliged to give all their property to the Frog People. Dumbfounded by the achievement of the Frog Chief, the high and mighty Antelope Chief slunk away into the woods never more to return to that part of the country.

Robert Ayre

THE HARE AND THE TORTOISE

A hare was continually poking fun at a tortoise because of the slowness of his pace. The tortoise tried not to be annoyed by the jeers of the hare, but one day in the presence of the other animals he was goaded into challenging the hare to a foot race.

"Why, this is a joke," said the hare. "You know that I can run circles around you."

"Enough of your boasting," said the tortoise. "Let's get on with the race."

So the course was set by the animals, and the fox was chosen as judge. He gave a sharp bark and the race was on. Almost before you could say "scat" the hare was out of sight. The tortoise plodded along at his usual unhurried pace.

After a time the hare stopped to wait for the tortoise to come along. He waited for a long, long time until he began to get sleepy. "I'll finish the race after I've had a little nap." So he lay down and closed his eyes.

Meanwhile, the tortoise plodded on. He passed the sleeping hare, and was approaching the finish line when the hare awoke with a start. It was too late to save the race. Much ashamed, he crept away while all the animals at the finish line acclaimed the winner.

La Fontaine
Marianne Moore (Trans.)

LESSON 78

Purpose: to teach pupils to recognize analogous relationships.

Suggested Procedure: 1. Tell the pupils you will read the story of "The Three Bears." Instruct them to listen and see if it is the same as the story they know.

2. Read "The Three Bears." This is a difficult poem to read well but must be read well to be effective. It should be thoroughly prepared before the lesson.

3. Compare this story of "The Three Bears" with the familiar nursery tale. Pupils should recognize that the plot is the same but the literary form is different. They might note, for example that this version (i) is poetry, (ii) describes the scene much more explicitly, (iii) adds details to the original story.

4. Reread parts of the poem and have the pupils listen to pick out specific details in this story that differ from the original tale.

5. Reread the poem in a later lesson. Allow the pupils to listen and enjoy the author's picturesque language and interesting story-telling style. Keep questions to a minimum.

Poem:

THE THREE BEARS

I

Deep in the mazy wood entwined, a cottage!
 'I wonder who lives here,' said Goldilocks.
 'How beautiful!' The summer hedge is strung
 With beads and cobwebs dewy as her shoes.
 She pauses wander-weary, peeps
 Beyond at the sleepy garden, round-yawning:
 Daisy blinks, poppy still sleeps,
 Over the porch the dew-wild eyes
 Of the dog-rose flash in scorn
 Down at the dandelion, tousled stranger on the lawn —
 O brush your ragged hair, dandelion!
 'I *do* wonder who lives here!'
 Under the oak tree paddle in silent pool
 The yellow irises; between their toes, look,
 Goldfish wink and play at hide-and-seek.
 Now the garden wakes, sea-pink and hollyhock,
 Frogcup and lily, the fair first bloom
 Of morning. Unseen, the cricket plucks
 his fiddle strings; along the path the blue
 Beetle hustles. 'I'll follow too,'
 Said Goldilocks.
 She moves the wicket, runs up the path,
 Tiptoe reaches for the knocker, knocks
 One, two, three! No answer?
 One . . . two . . . the door creaks ajar.
 'Anyone at home?'

Hiss-ss-ss.

Strange —

Hello, a kettle hissing on the range!

2

A white scrubbed table, three bowls
 Of porridge, one big, one medium, one small,
 And on the wall
 A longlegs and a dumbledore. What more surprises?
 Three plush chairs (same quality, three sizes)
 And over the mantelshelf a Mayor's
 Portrait inscribed in gilt lettering
 YOURS TRULY GRANFER BEAR.

 'Oh dear,
 What a funny picture! Who *can* live here?'
 'You'll soon see,'
 Hissed the kettle hazily.
 She tried the big plush chair, ROCK, O much
 Too hard; then the middle plush chair, FEATHER, much
 Too soft: last the little one — delight!
 Just right.
 'Poof, porridge!' cried the cloudy kettle,
 And the lid began a patter dance.
 'I'm so hungry,' said Goldilocks. 'There's nobody
 about . . .
 What a chance —'
 'to try me,'
 Said the porridge invitingly. 'What a chance
 to try me!'
 'Just one bite, Would it matter?'
 And the porridge steamed, 'You'll soon see.'
 She tried the big bowl, much too piping hot:
 The middle bowl, much too clammy cold:
 Last the little one — delight!
 Just right, and gobbled up the lot.

3

Meanwhile three bears, who had left their porridge
 cooling,
 Down the deep wood with roll and rocking gait
 Were strolling, strolling:
 Father Bear, with grisly teeth and gruesome twinkle;
 Mother Bear, brunette with scarce a wrinkle
 And sentimental snout all love and nozzle;
 And smallest — snapping snail, chasing hare,
 Skipping over the purl-and-babble brook and every-
 where —
 Their hearty youngster, Baby Bear.
 Past the oaks, Old Men in jacket o' leaf and mossy
 trousers,
 Past pock-holed beeches with vast armpits,
 Among the wild mulberries and larches, the tangle
 Of woodbriar, creeper twirled
 In bough and bramble — in this their wide world
 Merrily they ambled.
 And in the tree-tops the birds were trilling
 While, a glade away, grimly sounded:
 Chip-chop! chip-chop!
 'What's that, daddy?'
 'Our foe the woodcutter. He's axeing early.
 They say he has a pretty daughter named —'

'Good-day, good-day!' piped a blackbird
 Pert and sprightly.
 'Mornin,' family! . . . kraaked a crested jay
 Equally politely.

Past the waterfall
 They strolled, through the Great Clearing.
 'We must be homing, homing, for I hear
 The kettle humming,' said Mother Bear.
 So off they hurried, away through the birchwood,
 Down the chestnut avenue ('Breakfast,
 Breakfast!' the birds began to shout)
 Till the cottage came in sight.
 'Here we are at last,' sighed Little Bear
 And nosed the wicket open. 'I am hungry.'

Pa

Stopped dead. His voice was thunder: 'Ma,
 Did you leave the front door ajar?'

4

Tiptoe into the parlour.

Sniff.

'Who's there?'

'We are,' said kettle, porridge bowls and table;

'We are,' said longlegs and dumbledore.

They glanced at the chairs (where

Father and Mother loved to snore together

While Little Bear tickled their noses with a feather).

'Who's been sitting in my chair?' growled Big Bear.

'Who's been sitting in my chair?' grumbled Mother
 Bear.

'Who SAT in my chair?' wailed Little Bear.

'Wouldn't you like to know?' said

The kettle. How the lid shook

With laughter and the red coals hissed

And hissed! But look—

'Who's been messing with my porridge?' growled Big
 Bear.

'Who's been messing with my porridge?' grumbled
 Mother Bear.

'Who's gobbled up all my porridge?' sobbed Little Bear.
 Mother peered through her spectacles. 'My poor, poor
 dear,'

But already the bowl was a-swim with tears.

'I see trouble brewing,' stormed Big Bruin,

His brow cloudy as the kettle, his face

Grim and grisly,

His temper like a hairbrush bristly.

'Clearly,' thought Mother, 'I must stand on my mettle.'

'Stand on your mettle!'

Echoed the kettle,

And the red coals hissed. 'Overflowing everywhere,

Bother it! I'll make the tea at once,' said Mother Bear.

'No!' scowled Father. 'We search the house
 Before we settle.'

'Try upstairs,' said the kettle.

5

'Goldilocks!' a voice was calling through
 The greenwood. 'Goldilocks, where are you?'
 Anxiously among the mulberries the woodcutter
 Searched, among the beeches and Old Men Oaks,
 'Goldilocks! Goldilocks!'

Down the worried avenues he ran
 While the woods took their fill
 Of first sun.

'Tell me, blackbird with the yellow bill,
 Have you seen my little one?'

'Good-day, good-day!'

Was all the blackbird could say.
 'Ho there, sentinel! You, crested jay!
 Has anyone this morning passed this way?'
 And the crested jay replied unsmiling,
 'I saw three bears come prowling, prowling.'
 The woodcutter stiffened. His face went white.
 'Pray God I'm not too late!'

With racing pulse away he ran, past the waterfall,
 Through the Great Clearing to the birchwood,
 Down the chestnut avenue, while
 In his heart a song moved mournfully:

'Sad, O sad when the sparrow set eye
 On the shimmering wings of the dragonfly.
 He snapped his beak as she flew by
 And that was the death of the dragonfly.'

6

Hush! tiptoe upstairs
 They trod-Father, Mother, Baby Bear.
 'Who'll open the bedroom door?'

'I dare,'

Husky-whispered Father, breathed
 It open.

Hush!

Tick-tock, tick-tock,

Said the bedroom clock. Tick-tock, as the sun streamed
 Through the window, tick-tock, as in gay light they
 gleamed —
 Three brass beds with knobs on.

'Who's been sleeping in my bed?' thundered Big Bear
 (The counterpane was wrinkled).
 'Who's been sleeping in my bed?' rumbled Mother Bear
 (The sheet was creased, the bolster crinkled).
 'Who's that sleeping in my bed?' screamed Little Bear,
 His green eyes glowing like fireworks.
 'O my whiskers, a human girl!'

There

On the bed, frail as summer flower
 Golilocks lay sleeping, lullay lulla
 Golilocks lay dreaming, on the pillow
 Spilling her golden hair.

Little Bear clutched the bed rail, shook it till
 It rattled like a milk cart. 'Stand back,

Father! She's my game!
 Up sprang Goldilocks and screamed. With fierce delight
 He grizzled after her. But she,
 Catching the counterpane, tossed it in the air.
 Down it sailed and swamped him quite.
 Lightly on the window-sill she leapt,
 Quick —

 jumped clear.
 'O my poor cucumber frame!' Wailed Mother, plunging a finger in each ear.
 But no crash came —
 Only the woodcutter's shout
 As he caught her in his arms.
 'Ho, ho!' Big Bear gloated. 'Two for a meal!' Clambering on to the sill, greedily
 He glowered down:
 'I'll tear your bones, man, one by one!' But the woodcutter laughed, 'Beware my gun!' And cocked it. 'Insist if you wish on a guzzle, But first, Father Bear, you must face *my* muzzle.' 'That's done it,' said Mother, and hauling him in
 Saw (behind the curtain)
 The woodcutter laugh and lower his gun.
 'The brute's off,' she said.

 'Are you certain?'
 Asked Father, scowling.
 'Lost her, O lost her!' Little Bear was howling.
 'Some other day,' Ma comforted, 'some other day, My dear,' and lovingly she licked
 The tears away.

But Big Bear was growling, growling
 So fierce that every lark stopped singing.
 Left, right! left, right! the woodcutter jogged
 Off with his gun and his merry load.
 O cheerly he sang as he strode,
 His rich note to the tree-tops ringing:

 'Old 'oman Whiddle-Whaddle jumped out o' bed
 And out o' the window she popped her head,
 Saying, Run, John, run, John, the grey goose is gone
 And the fox is out o' the town-O!'

Heigh-ho, tick-tock,
 Sighed the bedroom clock.
 Squeezed over the window-sill the three bears leaned
 Without a sound.
 Heigh-ho, tick-tock.
 Goodbye to the woodcutter, goodbye to Goldilocks,
 Goodbye (don't forget it) to the gun.
 Cheerio.

Long after they'd vanished, home-faring,
 The bears were at the window, spell-bound,
 Still staring.

Ian Serraillier

LESSON 79

Purpose: to teach pupils to predict outcomes.

- Suggested Procedure:**
1. Recall with the pupils the importance of thinking ahead, when reading or listening, to add interest to a story.
 2. Discuss how a prediction is made — by noting and thinking about details and events in the story and by relating these to background knowledge and experience. Pupils should realize too that sometimes a prediction is little more than a hunch.
 3. Comment that events don't always turn out as we expect, so it is important to constantly check predictions as the story unfolds.
 4. Read the first part of "The Runaway Elephant of Brickie's Bridge" in sections as shown. At the end of each section question the pupils to have them predict what will happen. Have them check their prediction as subsequent sections are read. If incorrect predictions are made, consider the reason for this. In some instances pertinent details may not have been noticed, or may have been incorrectly interpreted. It may be that there were not enough details in the story to provide the basis for an accurate prediction (Children should recognize it's still fun to try to think what will happen.) On the other hand, incorrect predictions may be made because the author has injected surprise elements into his writing.

Suggested questions:

- | | |
|-----------|---|
| Section 1 | What do you think the circus will have to do with Job being important or unimportant? |
| Section 2 | What do you think Amos means? |
| Section 3 | What do you suppose happened? |
| Section 4 | Why is the man back? |
| Section 5 | What do you think happened to Martha? |
| Section 6 | Do you think he will find Martha? |

Narrative:

THE RUNAWAY ELEPHANT OF BRICKIE'S BRIDGE

1. Job Whitehead was what you might call a very unimportant sort of a kid. You know what I mean — the kind of kid you never notice very much. I expect it was because his mother was dead and he had to live with his aunt. Job would just as soon his aunt didn't notice him too much, because when she *did* notice him, she was likely as not to give him a good sock on the ear. Well — she had five kids of her own and I guess she figured she didn't need any extra ones. Some days it seemed to me to make her mad just to look at Job, so he sort of got in the habit of keeping out of sight.

In some ways it wasn't so bad, being unimportant like that, because often at school when it was Job's turn to do some work, the teacher forgot all about him. In other ways it *was* bad; I've known it come Job's turn to be up at bat, and the other guys would forget about him and leave him out. The poor kid never had the nerve to speak up and say, Hey, how about me. To tell the truth, Job was so unimportant that I never thought about him much one way or another, until the time the circus came to town.

What do you think the circus will have to do with Job being important or unimportant?

2. Every kid in town was down at the railway station when the train came in, to see them unload. When they got all the cages off, and the wagons loaded up, the parade started, and us kids ran alongside of it, all the way uptown. Then we ran around to the library park and shinnied up on top of the bandstand, so we could see the whole parade at once, instead of just in bits passing by. They had trained dogs, and those white horses that sort of waltz around, and lots of trick riders, and a real lion in a cage, and I don't know what all. Most of the circuses that come around to these little towns, they have one elephant, or two at the most. Well, just to give you an idea how big this circus was, they had *five* elephants.

One of them was called the Great Rajah, the biggest elephant I ever saw. The others were just ordinary size, but the Great Rajah was really a monster of a big elephant. And walking along beside him was a man all dressed up in swell clothes and carrying a big dagger with jewels on it. That was for guiding the elephant (supposed to be) but it was really just for show. That elephant was so trained he didn't need any guiding. Boy, I was thinking to myself, wouldn't that be a swell job to have — to walk along beside the the Great Rajah, carrying that dagger? Just then Amos Melville gave me a big poke in the ribs, and said, "Job's uncle."

What do you think Amos means?

3. I never heard of Job having any uncle, and I said, "Where, what'd you mean?" And he said, "Leading the Great Rajah, that's Job's uncle."

Then I saw Job had shinnied up behind us, and he was looking all pale and excited. I asked him was it right, was that his uncle, and he gave a gulp and said yes.

Well, you can see how Job all of a sudden got to be a pretty important kid, having an uncle like that, and everyone was hanging around him and being nice, and even offering him candy and stuff. Maybe Job would get free tickets to the circus, and all like that. Poor Job, he looked so excited I was kind of afraid he might faint or something.

That night my dad took my mother and me to the circus, and it was great. To me, the greatest part was seeing Job's uncle, dressed in even sweller clothes than at the parade, making the Great Rajah do his tricks. And I thought, I know a kid that he's the uncle of.

But what happened next day was better than the real circus, pretty near.

What do you suppose happened?

4. All the circus people came down to Brickie's Bridge, to have a swim and wash their clothes and let the animals have a swim, the ones that weren't too fierce to let out. Down they came, and when those elephants saw the river they were so glad they lifted their trunks up and trumpeted, and went wading right into the river and squirted water over themselves, and just had an old whee of a time.

Well, you can bet that every kid in town that was allowed to went down there. The circus people talked to us as friendly as anything, just like ordinary people, and let us help them wash their shirts and stuff. One of the trick wire act men, his name was The Great Claudio, climbed right up on the top of Brickie's Bridge and dived off. It was nothing to him.

After a bit Job Whitehead came down with his uncle, and sure enough the uncle had visited him and his aunt and uncle in their little shacky old house down by the bridge, and he'd got them all in free to the circus. That poor Job, he was white as a sheet, not jumping around and laughing like you'd expect a kid that lucky to be, but all white and solemn.

Job's uncle told us stories about the elephants. He said the Great Rajah was the best-natured elephant he'd ever worked with, he'd do anything to try to please you, but he wasn't an awful smart elephant. The smartest one, Job's uncle said, was a girl elephant named Martha — he said this Martha elephant was as smart as a person, but she was tricky with it. He told us a lot of tricks that Martha had done, and all the time she stood there in the river, swaying to and fro the way elephants do; and she looked as if she knew we were talking about her. She had a kind of sly look, as if she was smiling, secret, to herself. Job's uncle said you got to know their faces and their ways — like the Great Rajah had a kind, honest face, but this Martha — and just as he said this, she gave a big squirt of her trunk and it went all over us. We'd been sitting on the bank, nice and warm in the sun on the dried-up mint plants, and old Martha had to go and squirt us. Then she stood there swaying to and fro, watching us, twinkly-eyed, just as if she was laughing to herself.

For three days it was just like a fairy tale, having the circus people there, so real. Nobody ever had such a great time as us kids, those three

days. And it was nothing for the rest of us kids like it was for Job Whitehead. There wasn't an unimportanter kid in this town before the circus came, and next thing you know, he's famous.

Well, the circus had to move on and they packed up and left, and it was all over. But the next day a man from the circus was back in town, and you know what?

Why is the man back?

5. They'd lost an elephant. It sounds pretty crazy, but they had — they'd lost Martha. They'd come up from the river and loaded up the animals, and somehow or other they never noticed she was missing. They didn't even know for sure if they'd lost her in our town, or if she's escaped when they were unloading at the next station.

What do you think happened to Martha?

6. I started thinking. Martha had sure loved the river, and I didn't know whether I was imagining or not but it seemed to me — it wasn't that I'd really seen this, and it wasn't like remembering, either — but I seemed to have a picture in my mind

of a sort of gray ghost melting into the shadows along the river bank. Job's uncle had told us she could move as quiet as a cat when she wanted, and I thought, I'll bet a nickel she's down there somewhere around the river. They organized a search and hunted all over the place, but they couldn't find a trace of her, and they began thinking she must have escaped at the next town. You'd think with an animal that size they'd have found a footprint, at least.

After a while they had to give up, and the man from the circus left. They put up a sign saying a reward for anyone who could give information leading to the recovery of Martha. Boy! Imagine if you were the kid that found her — getting a reward, and all that fame, and the circus people thanking you! I didn't know if I'd really seen that shadow disappearing up the river or whether I'd kind of dreamed it, but there's lots of thick swampy places around that river that I bet they never got to searching and I made up my mind I was going to try them all.

Do you think he will find Martha?

Continued in Lesson 80

LESSON 80

Purpose: to teach pupils to predict outcomes.

Suggested Procedure: 1. Continue as in Lesson 79, using the second half of "The Runaway Elephant of Brickie's Bridge."

Suggested questions:

Section 7	What does Job want?
Section 8	What did Job have to tell him?
Section 9	What will the boys do about Martha?
Section 10	Will Job's friend change his mind about the reward?
Section 11	Has his dad found out?
Section 12	Will he tell?
Section 13	Can you answer for him?
Section 14	Why did he phone Job's uncle?

Narrative:

THE RUNAWAY ELEPHANT OF BRICKIE'S BRIDGE (continued)

7. For days I hunted up and down the river. I brought my fish rod, so nobody would think it was queer, and I took our hound Toby, thinking he might help trail Martha. I showed him the circus bills that were still stuck up around town, to give him the idea, but he's an awfully dumb dog. He never did a thing but go yapping off after rabbits, and once a skunk, and after that I left him at home.

You'd be surprised how many kids I met down around the river, with fishing poles, and nobody wanting anyone else for company. So I didn't think much about it when I met Job Whitehead one day; I'd been following Athelcote Creek, down a piece from Brickie's Bridge. It's only a little trickle of a creek, and it comes down from where there used to be a big orchard, but it's been let go and all grown up with bushes and stuff. I'd always thought of Martha sticking to the river, but it struck me there was a chance she might have followed the creek up a ways, and it was there I met Job.

He said there wasn't any sense my going up the creek fishing, because there wasn't enough water for fish to live in. That struck me kind of queer, because we'd had a lot rain, and it seemed to me the creek was running higher than usual. But I was getting tired and fed up anyway, so I thought I'd just as soon give up searching for the day, I turned around and started home; and then Job called me back.

What does Job want?

8. I knew right off something was the matter with him; his face was pale and his lip was shaking like he could hardly keep from crying. He was an awful nervous kind of strung-up kid.

"... I just gotta have some help," he kept saying. "I gotta talk to someone — only you have to promise not to tell anyone."

So I asked him what the heck was eating him, and he said he'd tell me if I promised not to tell; and I promised, and he came up close and whispered in my ear —

What did Job have to tell him?

9. "Pete, I've got the lost elephant!"

He'd got Martha! He'd known where she was right from the start — he'd seen her slide off up the river, and hadn't told anybody. And after they'd

all gone, long before the search started, he'd trailed her. It had darn near killed him, trailing that elephant. She knew he was after her, and she'd let him just catch up — then she'd vanish! He said you wouldn't ever believe how a big animal like that could just fade into thin air; and he'd trailed her, and trailed her, and she'd fooled him, and fooled him, and finally old Job he just sat down and bawled.

And just then something touched him on the shoulder. It was Martha. She'd come back, all on her own, and touched him with her trunk. She stood there, rocking to and fro and smiling at him. Job said. He said she smiled. And he'd got her hid away back in a place near Athelcote Creek.

Oh, what a heck of a place to get to! My legs were scratched raw by the time we finally got there. Job, he never stopped talking — I never knew him to talk so much. All about the cute things Martha did, and how smart she was, and how loving she could be when she trusted you — just like a dog, he said, but smarter, and more motherly-like. She'd come to meet him when he went up to see her, and looked so glad to see him. She was a real sociable kind of elephant, that liked company, and Job was scared if she got lonely she'd start trumpeting and someone would find her. But he said it was a heck of a job getting enough for her to eat — swiping hay from different farmers. It was wearing him out, getting enough food for her, but he was afraid if she got hungry she'd go roaming around looking for stuff to eat, and someone would see her and turn her in for the reward.

What will the boys do about Martha?

10. "Well, you crazy nut," I said, "that's *your* reward, Job. All you have to do is let them know — your uncle know — and they'll come and get her, and you'll get the reward, and be famous, and everything."

Well, then it came out. He didn't want the reward. He wanted to keep Martha — he loved her. And the poor guy starts to bawl. Never had anything in his life that loved him, he says, not even a dog. But this Martha elephant, she loved him, Job said, and she wasn't happy in the circus — that's why she ran away, because she wanted freedom. And he went on and on — us scrambling through blackberry canes and thistles and teasles and burdocks as high as our heads, and Job

crying and saying that if Martha was taken away it would be worse than ever before — he'd be so lonesome he thought he'd just die of it.

Finally we got through the tangle of weeds and vines, and came in a little clearing. I never even knew it was there, and I guess nobody else much did either. There were elderberry bushes, and an old ragged grape vine, and some knotty old apple trees. And there she was — Martha — swaying back and forth the way elephants do, with the sun dappling down on her big gray back through the apple trees, and looking pure happy and contented. When she saw us, she gave a kind of gurgly grunt, and came swaying straight at us. I got to admit that for a minute I felt kind of scared, but she put her trunk on Job's shoulder and gee! If you could have seen his face! He all lighted up, Job did, and he brought a bag of peanuts out of his pocket and doled them out to Martha, one by one, and she took them so delicate, like an old lady eating a chocolate biscuit, and all the time looking down at Job with her little eyes kind of twinkly. She was full of tricks and mischief, but she was a real loving elephant when she liked somebody.

Will Job's friend change his mind about the reward?

11. In a way I hated to give up the reward, or see Job give it up, but what's money when you've got a chance for shares in a pet like an elephant? So I told Job I'd help him, and we swore an oath how we'd never tell, and I promised him I'd help with the food. I knew I could swipe lots of hay and stuff out of our stable without my dad ever noticing, and cabbages out of the garden — she'd enjoy those for a change — and I said I'd take turns with Job going down to keep her company so she wouldn't take a notion to go off exploring.

I guess there never were two kids had a more exciting secret than that, but it was tough to keep. It was so darn hard getting in to the place, for one thing. We didn't want to make a path, because then it would be too easy for people to trail us. And you don't know what a job it is to keep an elephant supplied with food. After a couple of days I could understand why Job had looked so pale and worn out, that day he told me the secret. She ate about five times as much as a horse — there was no filling that elephant up. I was getting worried about swiping so much stuff, too; I figured one of these days someone was going to notice how the hay and cabbages were disappearing. And the money I spent on peanuts! I bought so many peanuts that Mr. Oswald in the store said to me, joking, that I must be feeding an elephant. That gave me a bad scare. I told Job we'd have to make

Martha lay off peanuts for a bit, it was getting dangerous.

Well, one day I came home awful tired, but feeling good, too. We'd just got Martha trained so she'd let us get up and sit on her neck. Oh boy! She'd go rolling around the clearing with me and Job sitting up there, feeling like real circus men, or Indian kings! She didn't do things as easy for me as she would for Job, but if she saw I looked real disappointed, she'd get that old twinkle in her eye and put her trunk on *my* shoulder — just like saying, "Don't be sad, I like you too." But she always liked Job best.

Well, it was only fair. Poor Job he didn't have a soul in the world but Martha.

Anyway, this day I came dragging home, late for supper, and my dad was reading on the veranda and he said, "Where've you been?" and I said, "Oh, nowhere," and started into the house when he put his book down and really looked at me, and then he said —

Has his dad found out?

12. "Just a minute. You look exhausted."

So I mumbled something and tried to get away but he looked at me real hard and said, "What have you been up to?"

My dad will go for weeks and weeks and hardly notice anything, but when he puts his mind to something, he's an awful hard man to fool. So I said, "Nothing, haven't been up to anything," ... but I could feel my face getting red, and I started to stammer, and Dad said "Well, if you haven't been up to anything, what are you looking so guilty about?"

He kept looking at me, and I kept getting guiltier and guiltier, but he just gave a wave of his hand, and said, "Go along in and get your supper. I'm going to sit here and put two and two together for a while."

Mother had kept my supper warm in the oven and it was kind of dried out, but she fixed me a cup of cocoa to go with it, and I was just starting to feel kind of comfortable inside again, when Dad walked in from the verandah and pointed his finger at me, and said —

"Where's that elephant?"

Will he tell?

13. Don't ask me how he figured it — he just did. My dad's the kind of person who kind of feels things, he doesn't have to know them.

So I told. I had to tell. I figured if they knew at least it wouldn't be so hard to get away to look

after Martha. And they were so nice about it, I began to think it was all right for me and Job to keep her. I told how I'd sworn an oath to Job, not to tell; and how Job never had anyone that loved him before, and how his aunt walloped him, and how Martha would do anything for him — honest I thought I had them all convinced that it was right for Job and me to keep her, because they didn't scold me or seem mad. But after I'd just about talked my head off, after all that, my dad said —

"What are you going to do with her in the winter?"

Can you answer for him?

14. Well — I'd never thought about the winter. Neither had Job. But Dad went on about how elephants are tropical animals and they'd never stand a Canadian winter, and we wouldn't want to cause Martha's death, would we? And finally he said he thought he ought to walk down and explain the situation to Mrs. Sadler, that's Job's aunt.

But then Mother stopped him. She said if Mrs. Sadler walloped Job, and he didn't have anyone to love him but a circus elephant, maybe we should try a different slant. The upshot of it all was, my dad went uptown and found out where the circus had got to, and telephoned Job's uncle.

Why did he phone Job's uncle?

Use *My Practice Book* Page 120 as an assessment of how well the pupils have listened. Note the directions for this page instruct the teacher to read both questions and possible answers to the pupils as this is a *listening* rather than a reading exercise.

15. He told him how Job was a sad kid with no one to love, and how Mrs. Sadler didn't want him around much, on account of having five kids of her own, and Job not being any relation of hers, just of her husband; and after all, the circus uncle was a brother of Job's mother, just as much as the uncle here in town. And my dad told how good Job was with Martha, and had taught her tricks, and taken care of her all that time without anyone knowing.

Well, Job's uncle came back and got Martha, and you'll never believe this part of it because it's too much like some fairy story, but honest to gosh it's true. He took Job back to the circus with him and Martha.

So there's that kid — the most unimportant kid in this whole town, and now he's going everywhere with the circus, and learning to be an elephant man, and he'll walk up the streets in parades beside Martha, carrying a big dagger all covered with jewels, and Martha's trunk on his shoulder.

And at night, in the big circus tent, he'll be down there in the ring, making Martha do her tricks, and all the people standing up and cheering. All those people cheering! They'd never believe it, I bet, if you tried to tell them Job used to be the most unimportant kid in town.

Vicki Branden

LESSON 81

Purpose: to teach pupils to recognize space relationships.

Suggested Procedure: 1. Reuse Sections 1 to 3 of the selection "Why Do Birds Migrate?" (Listening Lesson 43). Provide a wall map of North America.

2. Instruct the pupils to listen as you read the first part of the selection and find out how far and in what direction birds migrate. Read Section 1.

Ask questions such as the following:

Show the area in which the birds discussed live.

Show the direction in which they migrate (i) in autumn, (ii) in spring.

What is the least distance birds usually migrate?

Show (i) fifty, (ii) one hundred miles on the map.

Show "twenty or thirty times that distance."

Define the following terms: round trip, destination, travelling schedule.

3. Read Section 2. Have pupils locate the area where the insects are plentiful in winter. Have them explain how they located it.
 4. Read Section 3. Have pupils show (i) the area where tropical birds live, (ii) the areas where "northern-nesting birds" live. Have them point out the migratory route of the latter group.
 5. Have pupils name several birds that (i) go farther north than your community to spend the summer, (ii) spend just the summer in your area, (iii) stay there all year round.
-

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